DUSKY CLOUDS

A COMPLETE MINSTREL SHOW

SOLI, WITH THREE AND FOUR-PART CHORUS OF MIXED VOICES

by

HELEN BECKWITH NOHAVEC

in collaboration with

SIDNEY LIPPMAN

Price, 1.00
IN U.S.A.

THE WILLIS MUSIC CO. Cincinnati, Ohio

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Soli, with three- and four-part choruses of mixed voices

By

HAZEL BECKWITH NOHAVEC

In collaboration with

SIDNEY LIPPMAN

Edited by
LAURENCE B. ELLERT

(Time of performance about one hour)

Vocal Score contains music, dances and dialogue

Stage Manager's Guide containing directions for performance, makeup, action on songs, dance directions, etc. - - - $1.00

Orchestra parts available on rental
Write for application blank

Published by
THE WILLIS MUSIC COMPANY
CINCINNATI, OHIO

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FOREWORD

The Minstrel Show is a traditional American form of entertainment. During the Nineties these shows were so popular that troupes touring foreign lands met with the same success abroad as at home. There is a peculiar fascination about a minstrel show and a good performance never fails to entertain young and old in all walks of life.

This Minstrel Show is presented here complete with jokes, and music; and has been prepared in such a flexible form that it may be easily adapted to the ability of any organization. It has also been planned to suit the local condition of any community in which the performance of a minstrel show may be contemplated.

Fun is the central idea of minstrelsy. A few jokes envolving locally well-known people, teachers, the minister, etc. contribute to good cheer and make for an enjoyable social gathering. Suggestions for amusing gags, free of objectionable references, will be found in the pages of this score.

This show calls for an Interlocutor, eight End-Men, four Specialty-Stars and a chorus of any number, but it may be successfully given by a smaller cast.

The following rules or phraseology appertaining to Minstrel Shows are important:

INTERLOCUTOR: An announcer who really runs the show. He should be chosen for his good diction, acting ability, ease of manner and ability to memorize all dialogue. He should provide himself with a card on which he has written in black ink the point of each joke. This card should also contain a list of the titles of the songs, in the order of presentation, written in red ink. This will insure smoothly flowing chatter. He is always addressed by his real name.

END-MEN: Sometimes referred to as *Blackface Comedians.* They should be chosen for their ability to speak distinctly without enjoying their own jokes and be able to sing. Avoid "over-actors". End-men must learn to deliver their lines without hesitation. Good jokes often fail to go over because a performer gets the point mixed up. It is best for the End-men and Interlocutor to practice all jokes when the Entire Company is not present, in order that the "Company" too may enjoy the fun. End-men use their real surnames but a minstrel given-name such as Sambo is often used and adds to the merriment and simplifies staging.

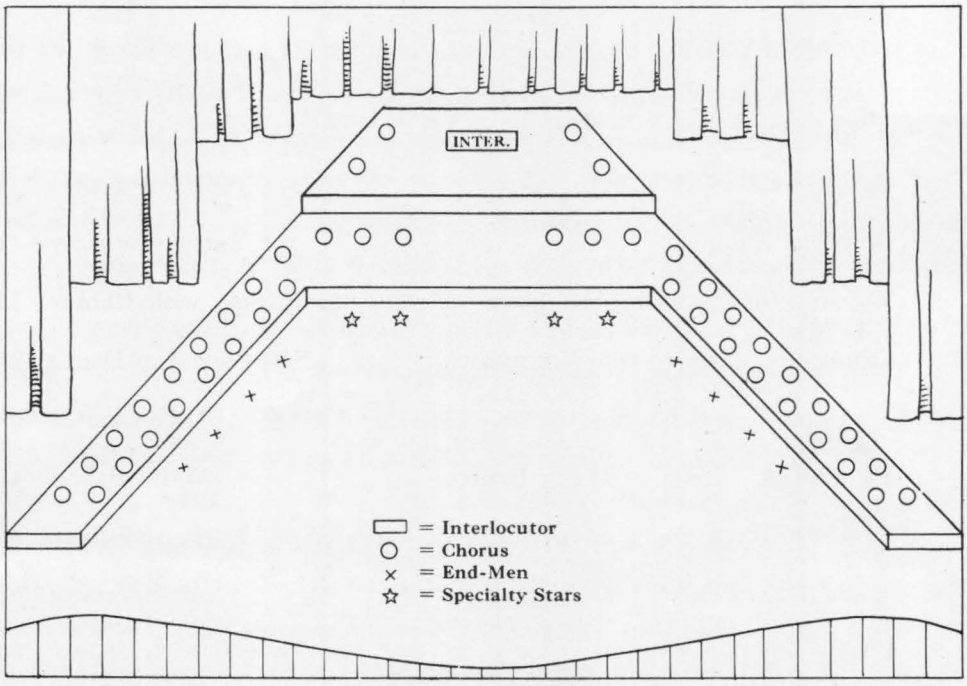
SPECIALTY STARS: Chosen for their ability to dance and execute the "specialties" required by the score. Unless an all-blackface minstrel show is to be given they appear in white face. The popularity of Minstrelsy has grown by leaps and bounds since the introduction of ladies in the cast. The appearance of a chorus including ladies on the stage in dainty costumes has made the mixed minstrel show a desirable entertainment for box office receipts. Specialty-Stars may answer to the name Mme. Melba....., Pavlowa....., etc.
(real last name) *(real last name)*

ENTIRE COMPANY: A group or chorus seated on the stage in back of and slightly above the circle of principals. The names of the chorus should be included in the program but are not individually referred to in the dialog. As a rule only End-Men appear blackface, the Interlocutor, members of the circle and chorus all appear white-face.

Directors may purchase the Stage Manager's Guide which gives detailed instructions for action on Songs, Soft Shoe Tap Dance, Comedy Dance, Makeup, Etc.

Price, $1.00

Diagram of Stage



The Cast of Entertainers

INTERLOCUTOR.....The Honorable Mister.....

END-MEN.....
1. Sambo.....
2. Snowball.....
3. Mose.....
4. Washington.....
5. Rastus.....
6. Amos.....
7. Midnight.....
8. Lightning.....

SPECIALTY STARS.....
1. Pavlowa.....
2. Fred.....
3. Ruby.....
4. Ginger.....

CHORUS (*List names of members taking part*)

Musical Numbers

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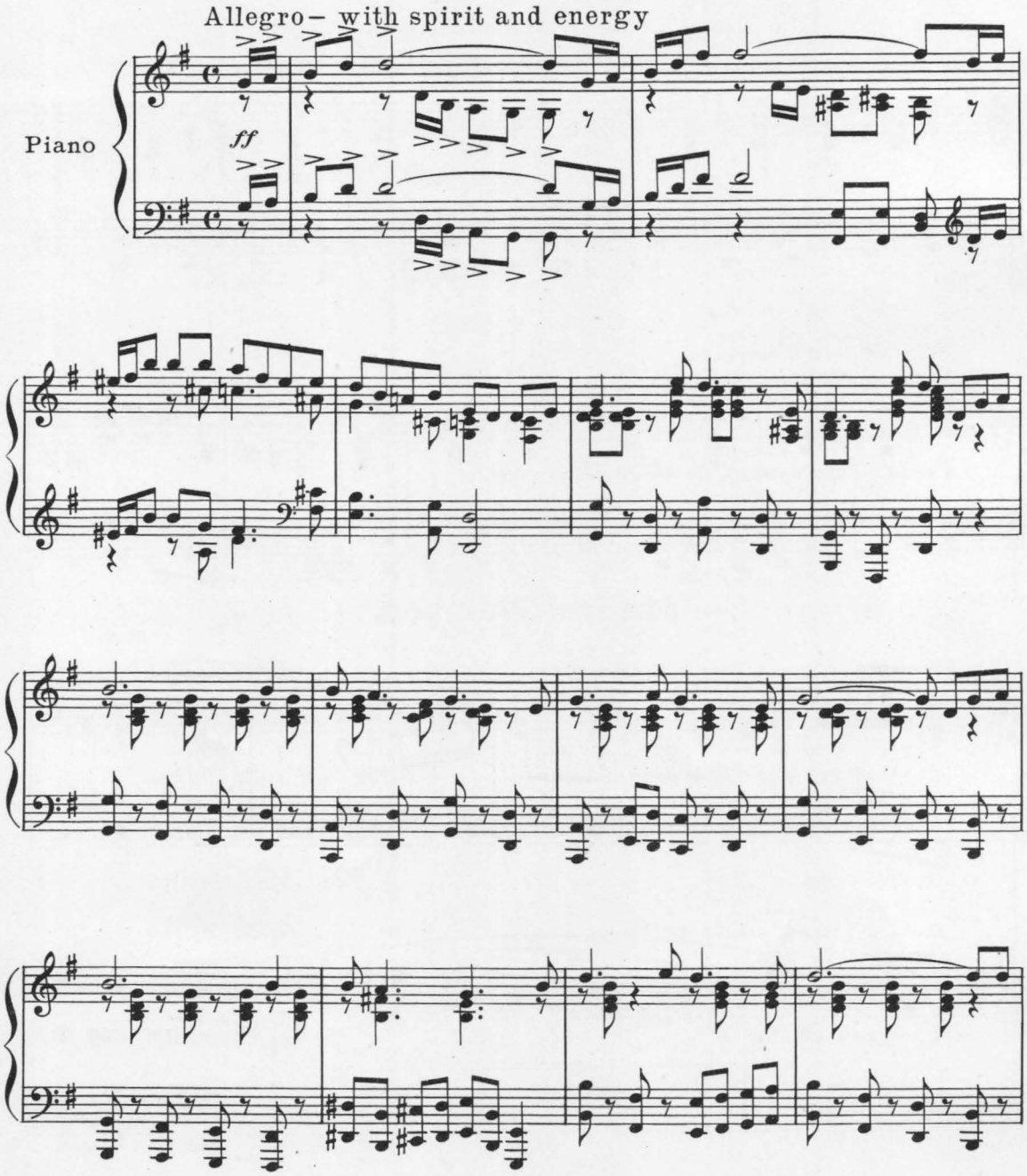
Dusky Clouds

A complete Minstrel Show

Hazel Beckwith Nohavec
in collaboration with
Sidney Lippman

No. 1. Overture



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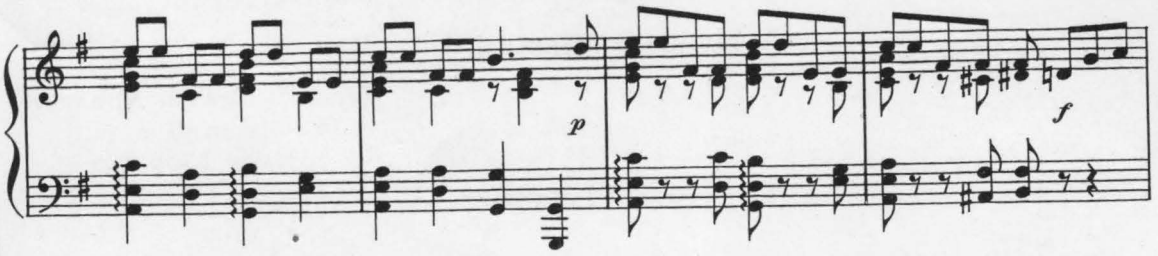
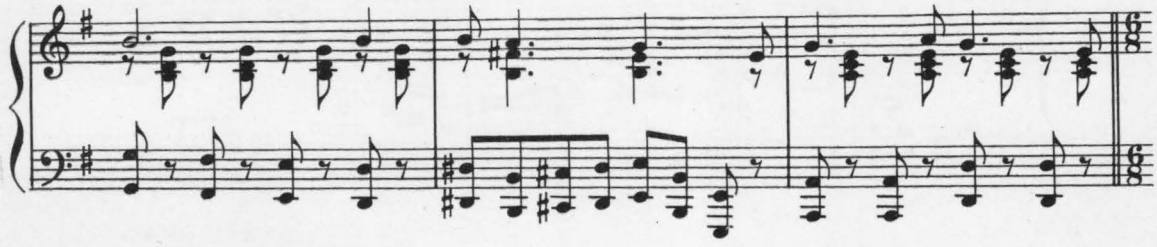
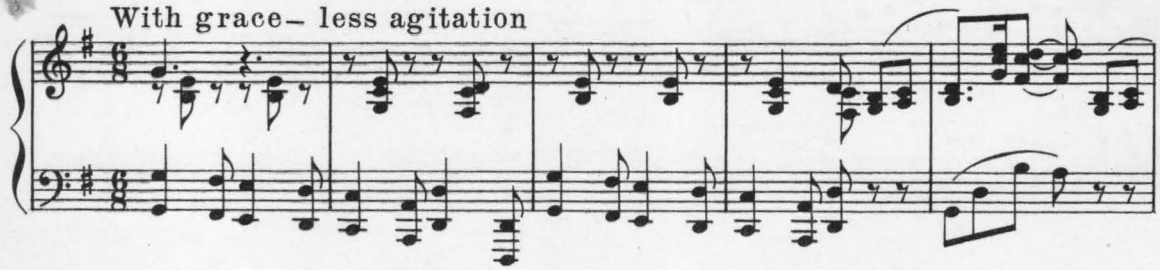
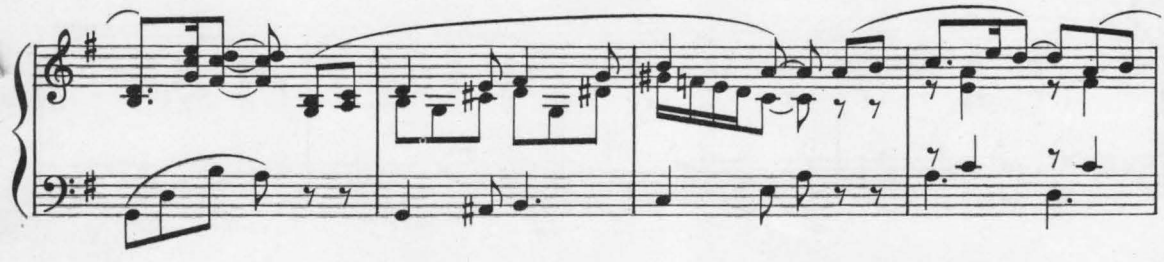
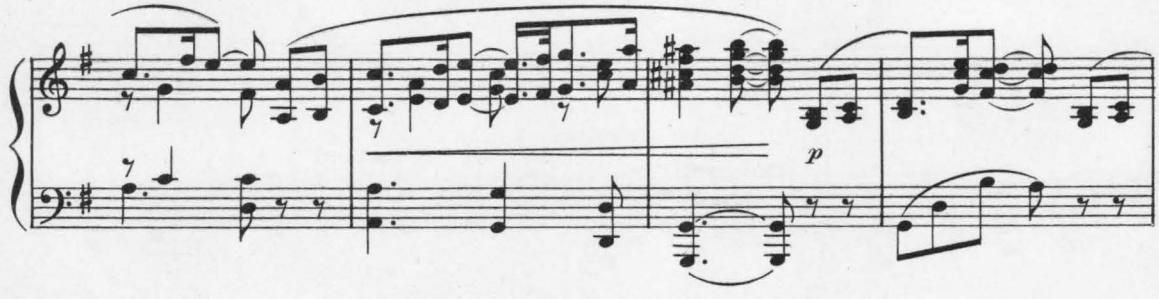


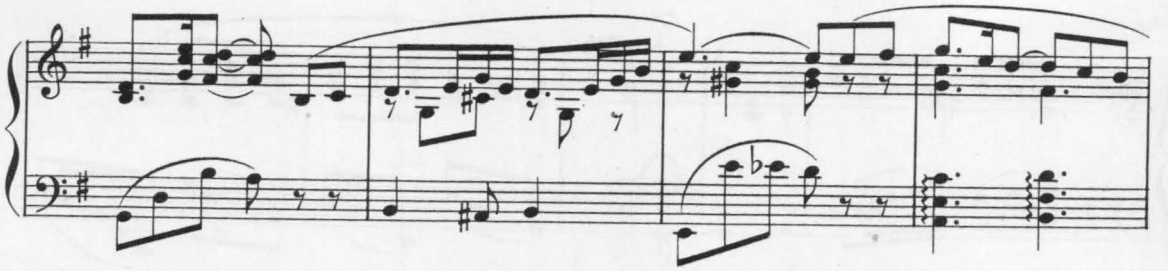


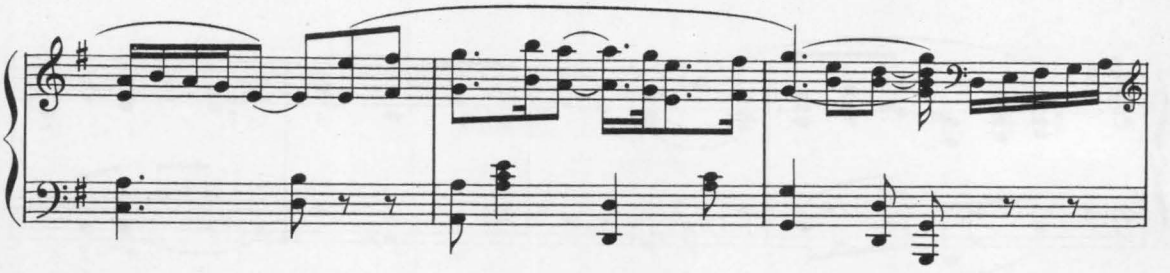
With grace- less agitation

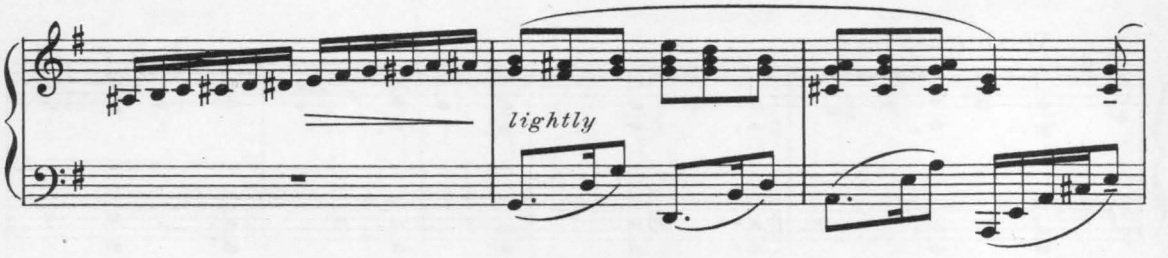








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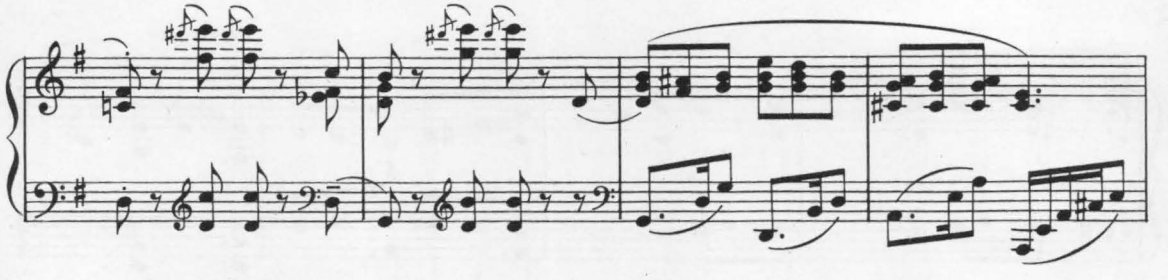
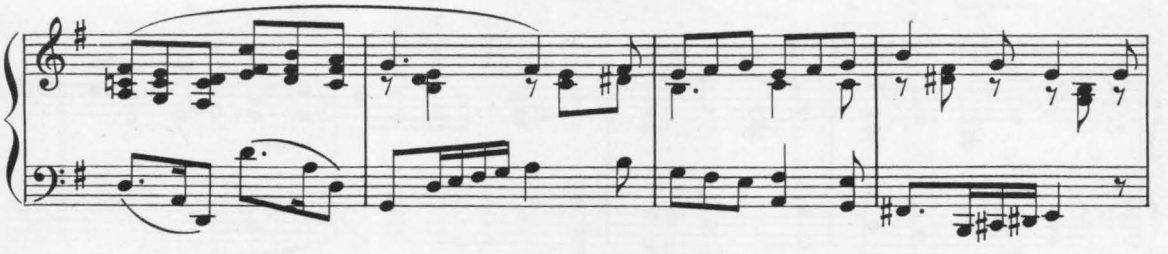
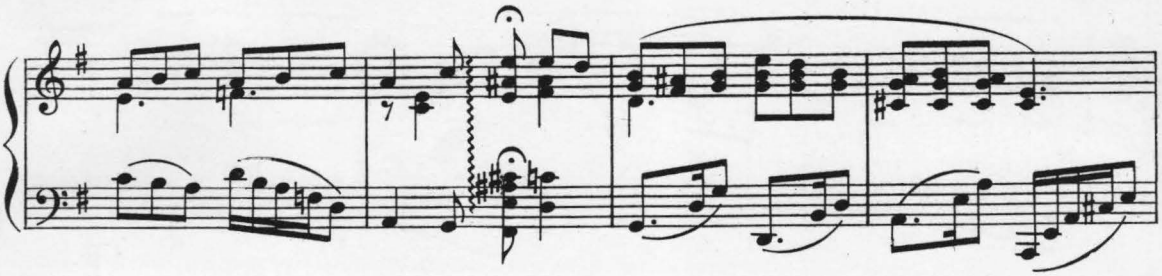
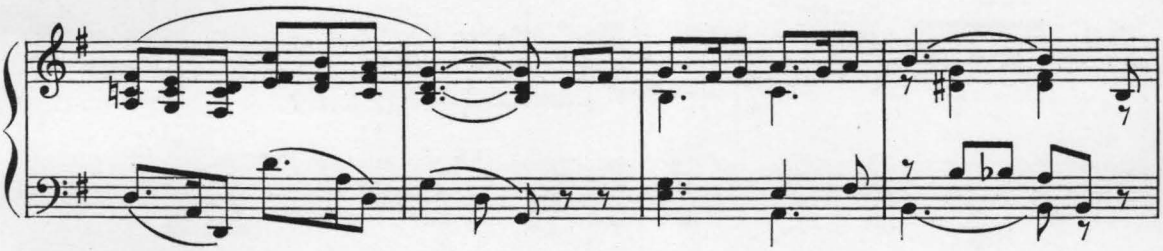
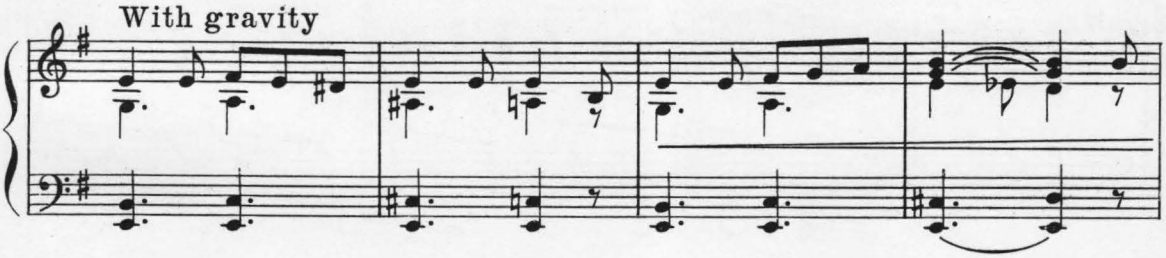


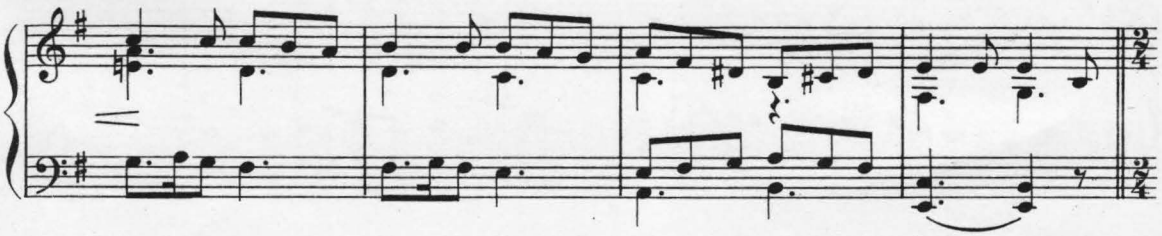




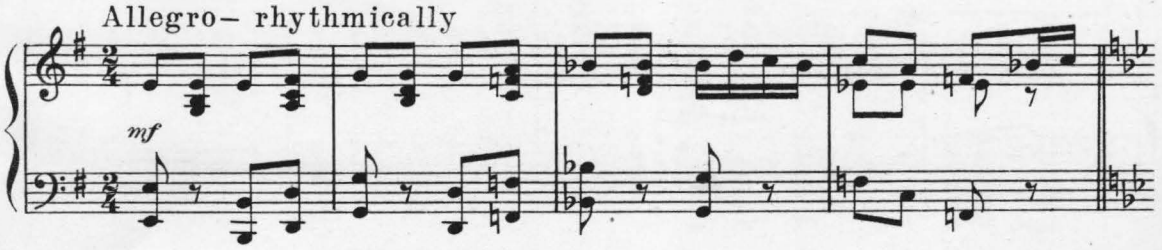


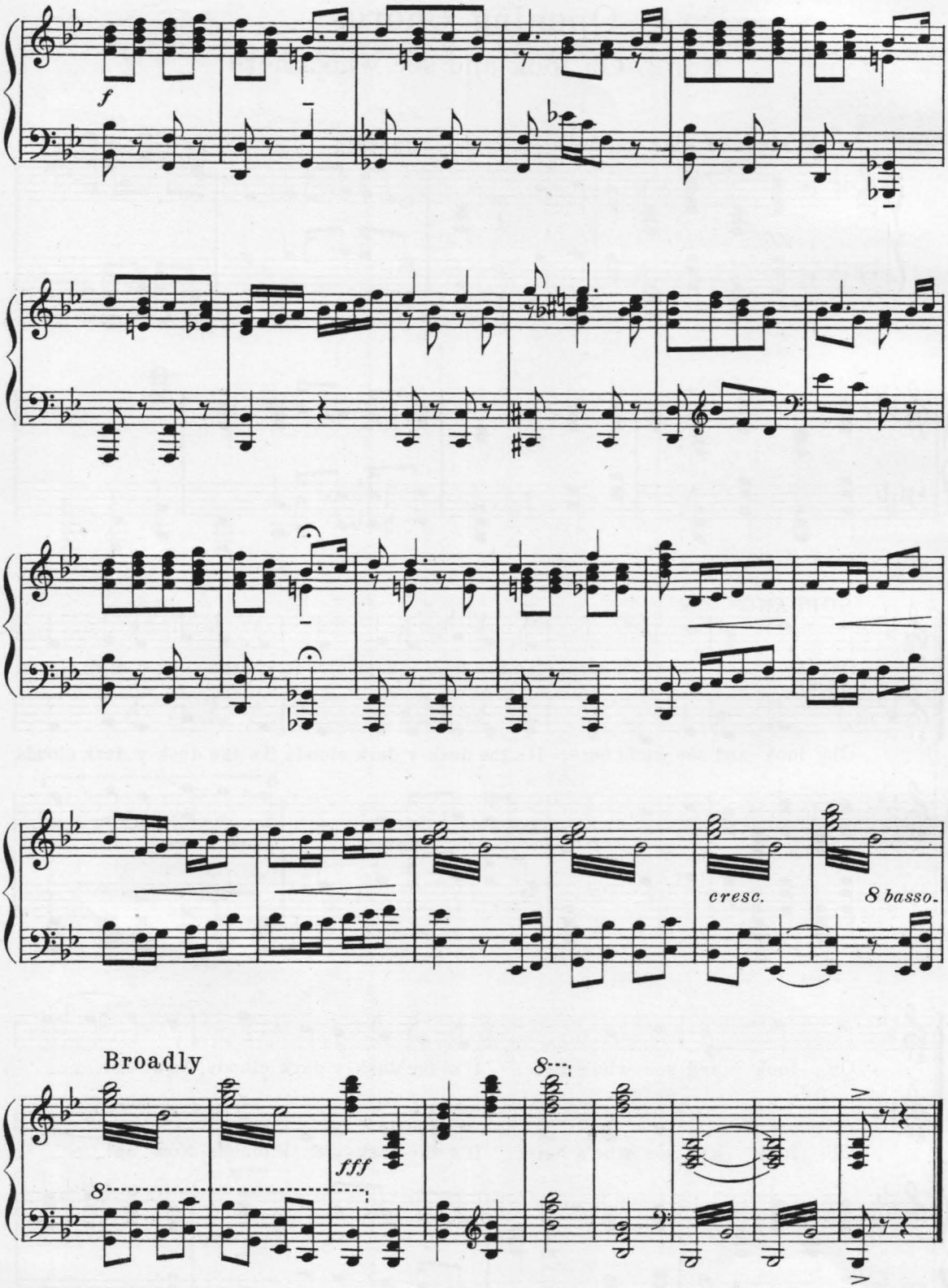
With gravity





Allegro– rhythmically

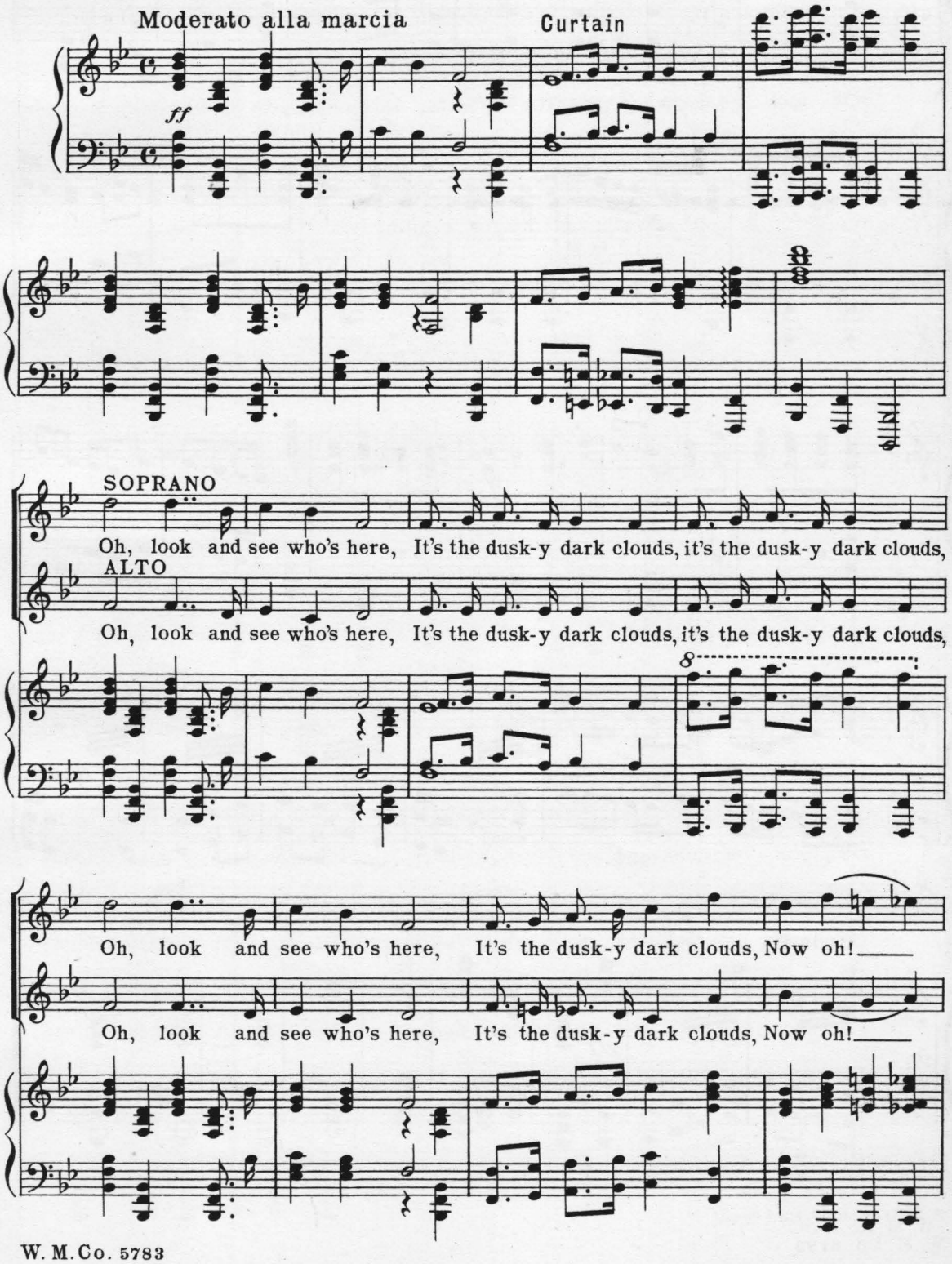



f
cresc.
8 basso.
Broadly
fff
8

Entire company are standing in place when the curtain rises, except the end men who enter as indicated.

Opening Chorus

No. 2. Oh, look and see who's here



Oh, look and see who's here, It's the dusk-y dark clouds, dark — clouds,

Oh, look and see who's here, It's the dusk-y dark clouds, dark — clouds,

Male voices in unison

Oh, look and see who's here, It's the dusk-y dark clouds, it's the dusk-y dark clouds,

Oh, look and see who's here, It's the dusk-y dark clouds now. Ta-da-da ah da!

Oh, look and see who's here, It's the dusk-y dark clouds now. Ta-da-da ah da!

Oh, look and see who's here, It's the dusk-y dark clouds now. Ta-da-da ah da!

Oh look, oh look and see who's here, It's the dusk-y dark clouds

Oh look, oh look and see who's here, It's the dusk-y dark clouds

Oh, look and see who's here, It's the dusk-y dark clouds

* Entrance of End Men.

it's the dusk-y dark clouds, Oh, look and see who's here, It's the dusk-y, it's the dusk-y,

it's the dusk-y dark clouds, Oh, look and see who's here, It's the dusk-y, it's the dusk-y,

it's the dusk-y dark clouds, Oh, look and see who's here,

it's the dusk - y, dusk - y, dusk - y, It's the dusk - y dark clouds,

it's the dusk - y, dusk - y, dusk - y, It's the dusk - y dark clouds,

it's the dusk - y, dusk - y, dusk - y, It's the dusk - y dark clouds,

Now oh, _____ oh, oh, oh, It's the dusk-y dark clouds now.

Now oh, _____ oh, oh, oh, It's the dusk-y dark clouds now.

Now oh, _____ oh, _____ It's the dusk-y dark clouds now.

Interlocutor: *(with commanding dignity)* Gentlemen, be seated!

(Entire company is seated. Unless otherwise indicated, the Interlocutor is seated during all jokes. Great care should be taken not to give lines during laughs.)

Inter: How are you today, Sambo _____?

Sambo: Ah's feeling low. Pow'ful low!

Inter: What's the matter now? Why are you feeling so low?

Sambo: I'se going to get a divorce.

Inter: Doesn't your wife love you any more?

Sambo: Yes, but she keeps asking for money and more money, and more money.

Inter: That's strange— What does she do with all the money?

Sambo: I don't know. I ain't done give her none yet.

Inter: Do you consider yourself an educated man, Snowball _____?

Snowball: I SURE does.

Inter: Do you know anything about dates?

Snow: No, the gals don't like me. I don't know nothing about dates.

Inter: I mean dates in history.

Snow: Dates in history? *(scratching head)* Oh, sure 'nouf! *(name of history teacher)* learned me a lot of them.

Inter: All right, what happened in 1809?

Snow: *(after a whispering consultation with those sitting on either side of him)* Why, Abraham Lincoln was born.

Inter: Good! GOOD! Now tell me what happened in 1812?

Snow: *(complacently)* Why, little Abe was just three years old.

Inter: Somebody told me, Mose _____, that you wouldn't start a journey on Friday?

Mose: Yes, Sir! *(emphatically)* I certainly would not!

Inter: Why, surely you are not superstitious?

Mose: Not superstitious— oh no! But you see, Mr. _____, pay day don't come 'till Saturday.

Inter: Is it true Washington _____, that both of your brothers were aroused in a hotel the other night by the cry of fire?

Washington: It certainly is, Brother Bill made his escape by the stairway and Jim, hastily drawing on his pants, put them on wrong side in front and jumped out of the window.

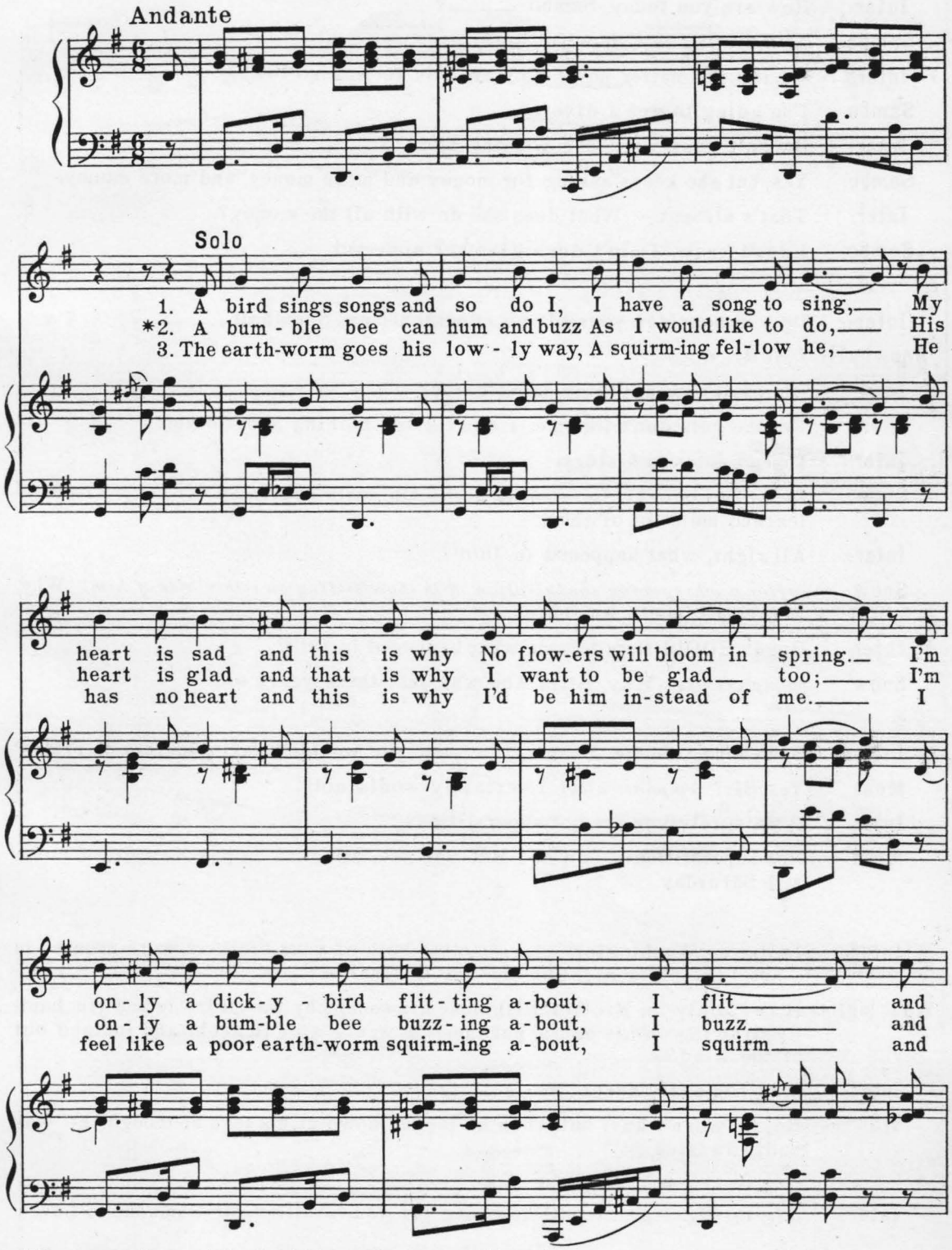
Inter: Was Jim badly hurt?

Wash: No, he wasn't hurt but when he looked down at his legs he thought he was badly twisted.

Inter: *(rising)* Mr. _____ will now sing for you "Waiting for Someone to Love".

No. 3. Waiting for someone to love

Solo and Chorus (S. A. B. and S. A. T. B.)



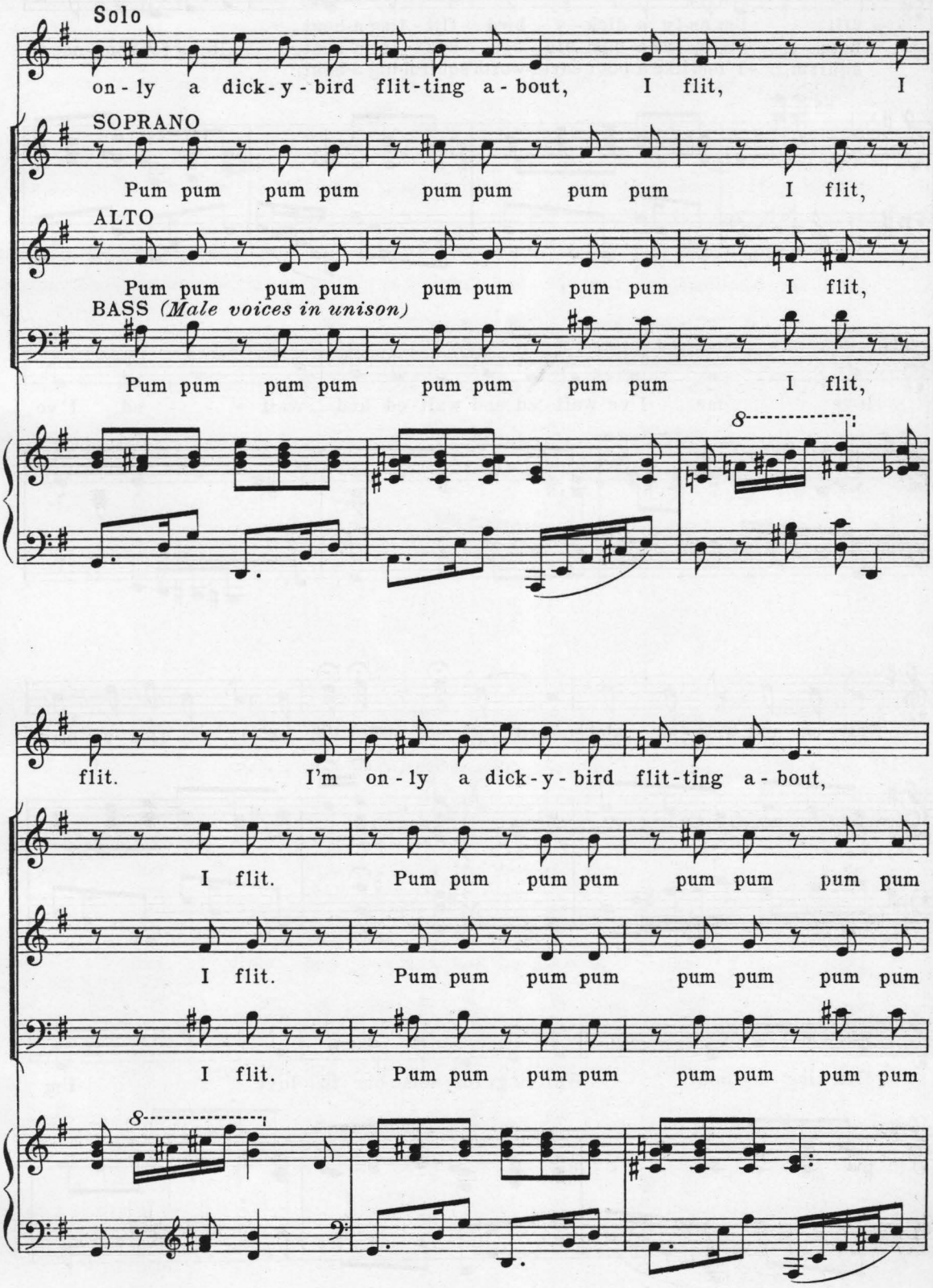
*Verses 2 and 3 are intended to be used as encores if needed.

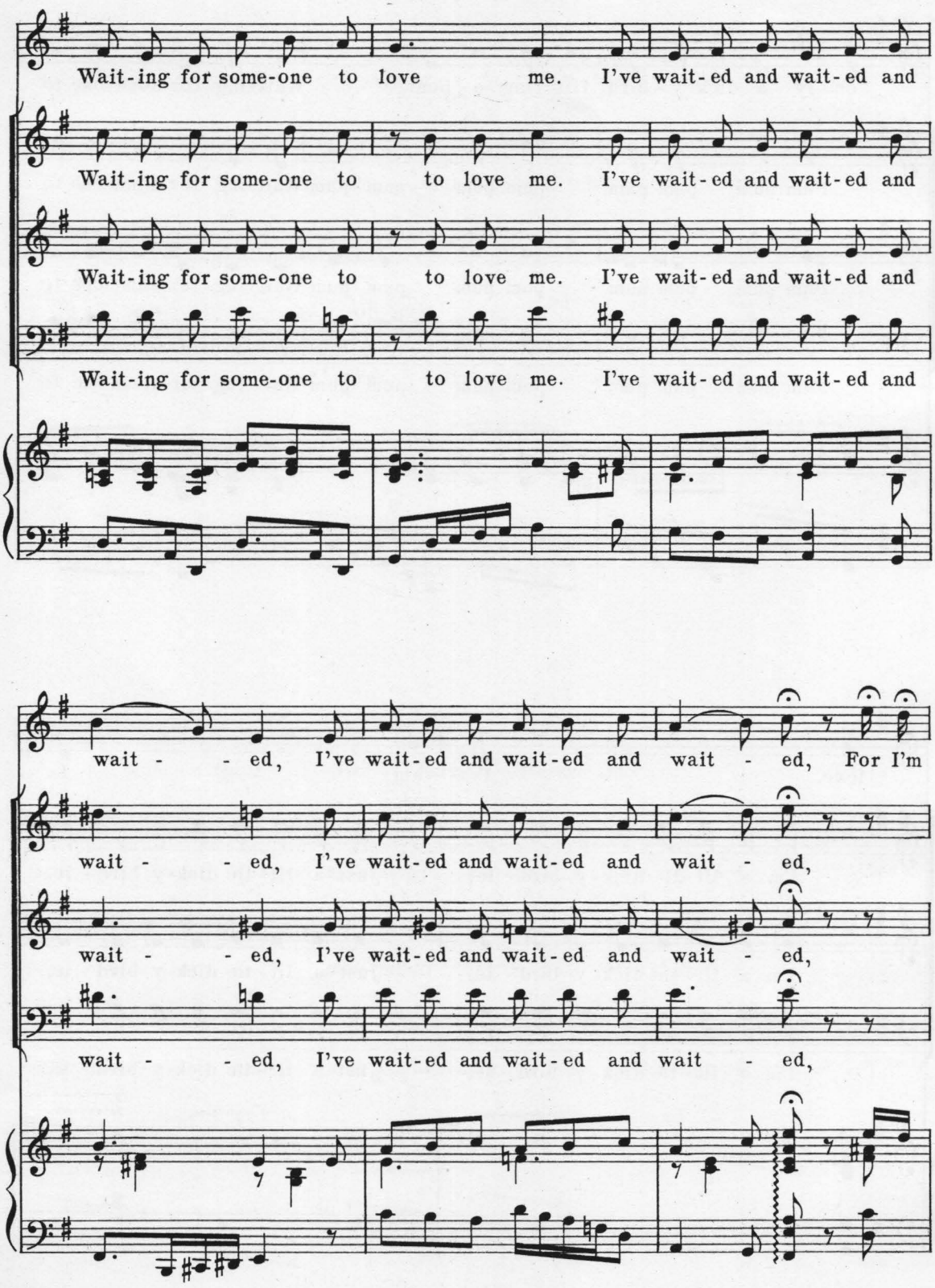
flit. — I'm on-ly a dick - y - bird flit - ting a-bout,
buzz, — I'm on-ly a bum-ble bee buzz - ing a-bout, Wait-ing for some-one to
squirm, — I feel like a poor earth-worm squirm-ing a-bout,

love me. I've wait - ed and wait - ed and wait - - ed, I've

wait - ed and wait - ed and wait - ed, For I'm on - ly a dick - y - bird

flit - ting a - bout Wait - ing for some-one to love I'm


Solo
on - ly a dick - y - bird flit - ting a - bout, I flit, I
SOPRANO
Pum pum pum pum pum pum pum pum I flit,
ALTO
Pum pum pum pum pum pum pum pum I flit,
BASS (Male voices in unison)
Pum pum pum pum pum pum pum pum I flit,
8
flit. I'm on - ly a dick - y - bird flit - ting a - bout,
I flit. Pum pum pum pum pum pum pum pum
I flit. Pum pum pum pum pum pum pum pum
I flit. Pum pum pum pum pum pum pum pum
8


Wait-ing for some-one to love me. I've wait-ed and wait-ed and
Wait-ing for some-one to to love me. I've wait-ed and wait-ed and
Wait-ing for some-one to to love me. I've wait-ed and wait-ed and
Wait-ing for some-one to to love me. I've wait-ed and wait-ed and
wait - - ed, I've wait-ed and wait-ed and wait - ed, For I'm
wait - - ed, I've wait-ed and wait-ed and wait - ed,
wait - - ed, I've wait-ed and wait-ed and wait - ed,
wait - - ed, I've wait-ed and wait-ed and wait - ed,

on-ly a dick-y-bird flit-ting a-bout, Wait-ing for some-one to

Pum pum pum pum pum pum pum pum Wait-ing for some-one to

Pum pum pum pum pum pum pum pum Wait-ing for some-one to

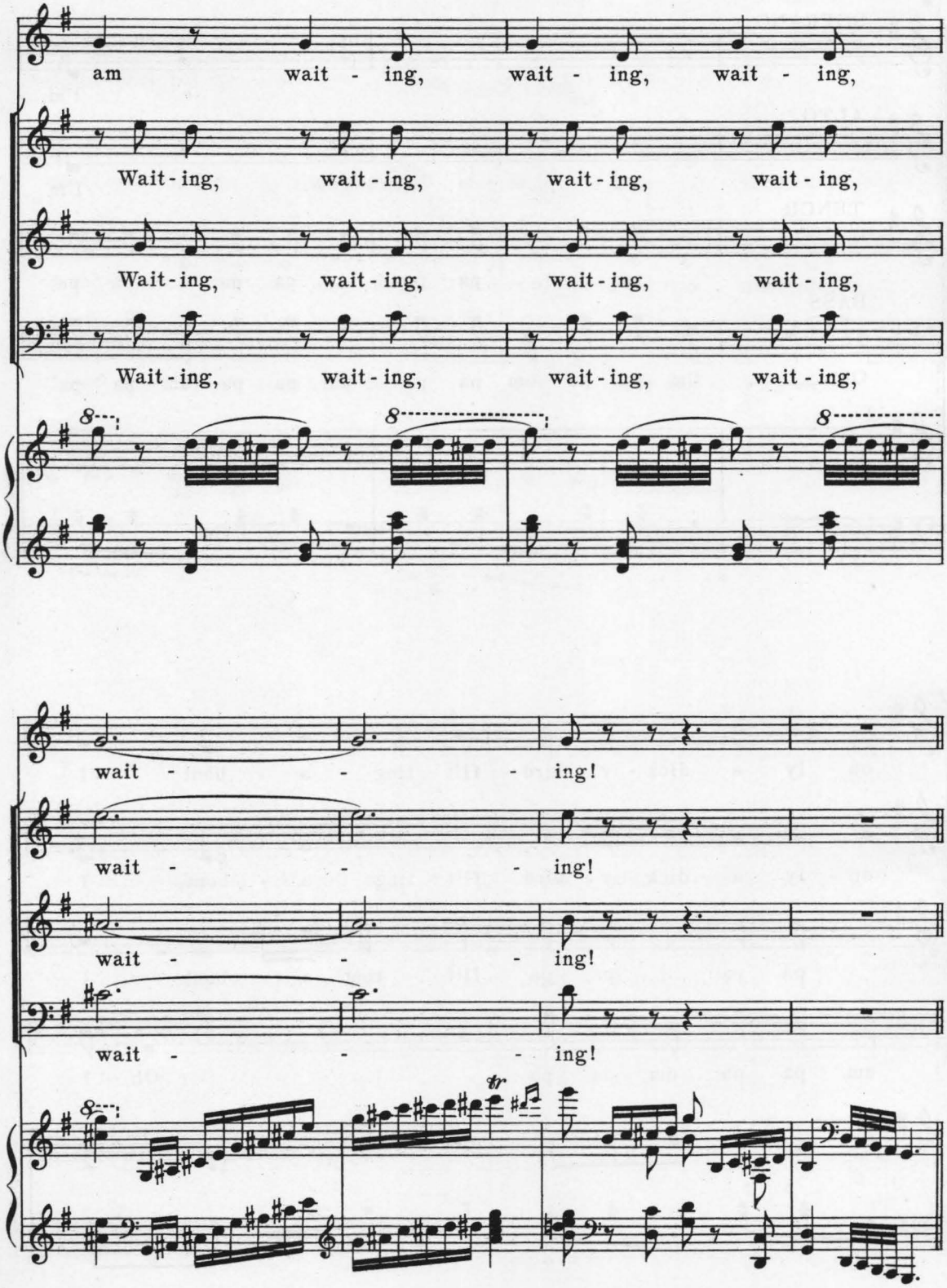
Pum pum pum pum pum pum pum pum Wait-ing for some-one to

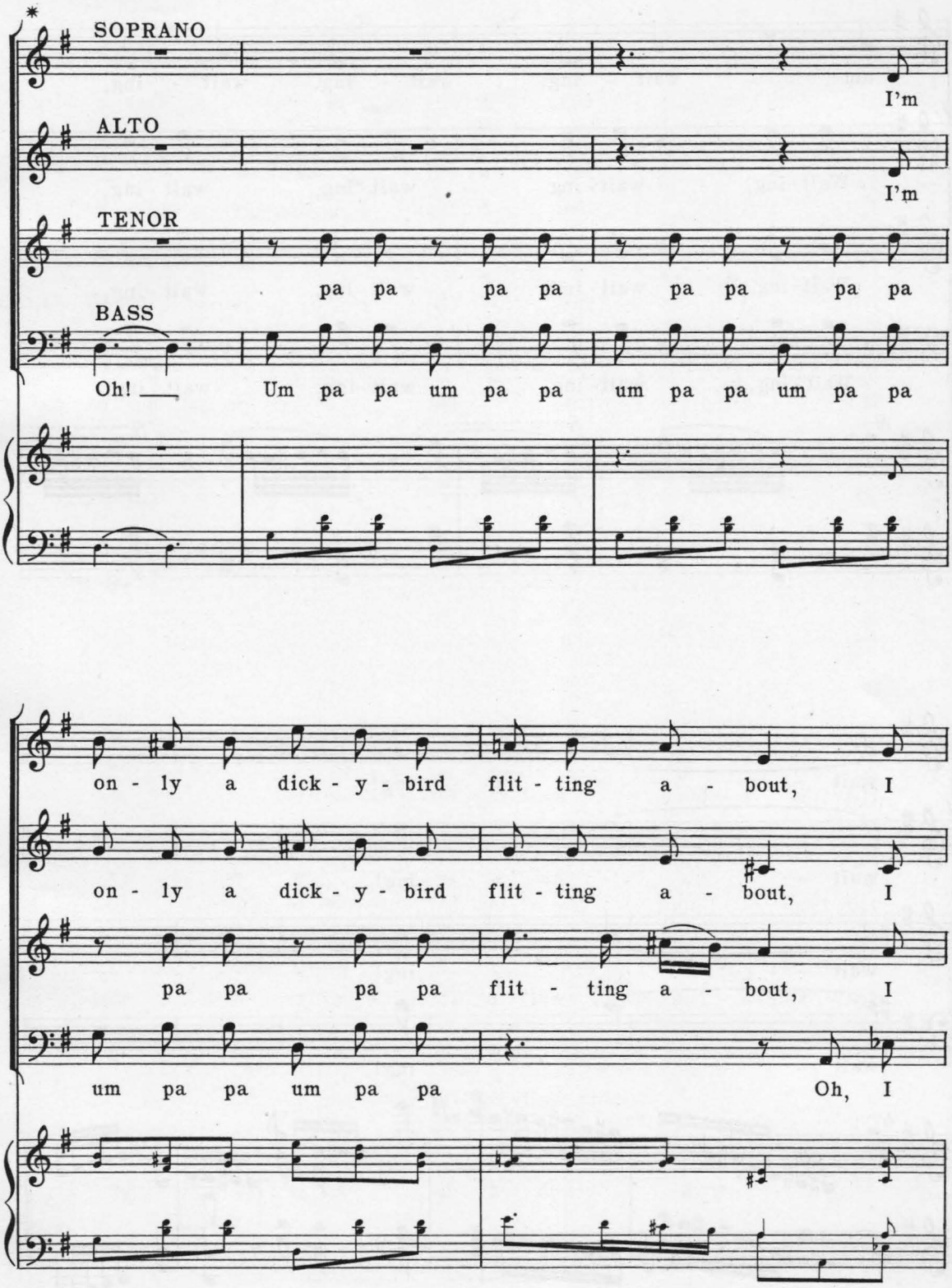
love. I am, I

I'm a lit-tle dick-y bird-ie, Just a lit-tle dick-y bird-ie,

I'm a lit-tle dick-y bird-ie, Just a lit-tle dick-y bird-ie,

I'm a lit-tle dick-y bird-ie, Just a lit-tle dick-y bird-ie,


am wait - ing, wait - ing, wait - ing,
Wait - ing, wait - ing, wait - ing, wait - ing,
Wait - ing, wait - ing, wait - ing, wait - ing,
Wait - ing, wait - ing, wait - ing, wait - ing,
wait - - - ing!
wait - - - ing!
wait - - - ing!
wait - - - ing!



* This part may be omitted at the discretion of the producer.

flit, I flit, I flit, I flit. I'm on-ly a dick-y-bird

flit, I flit, I flit, I flit. I'm on-ly a dick-y-bird

flit, I flit, I flit, I flit. pa pa pa pa

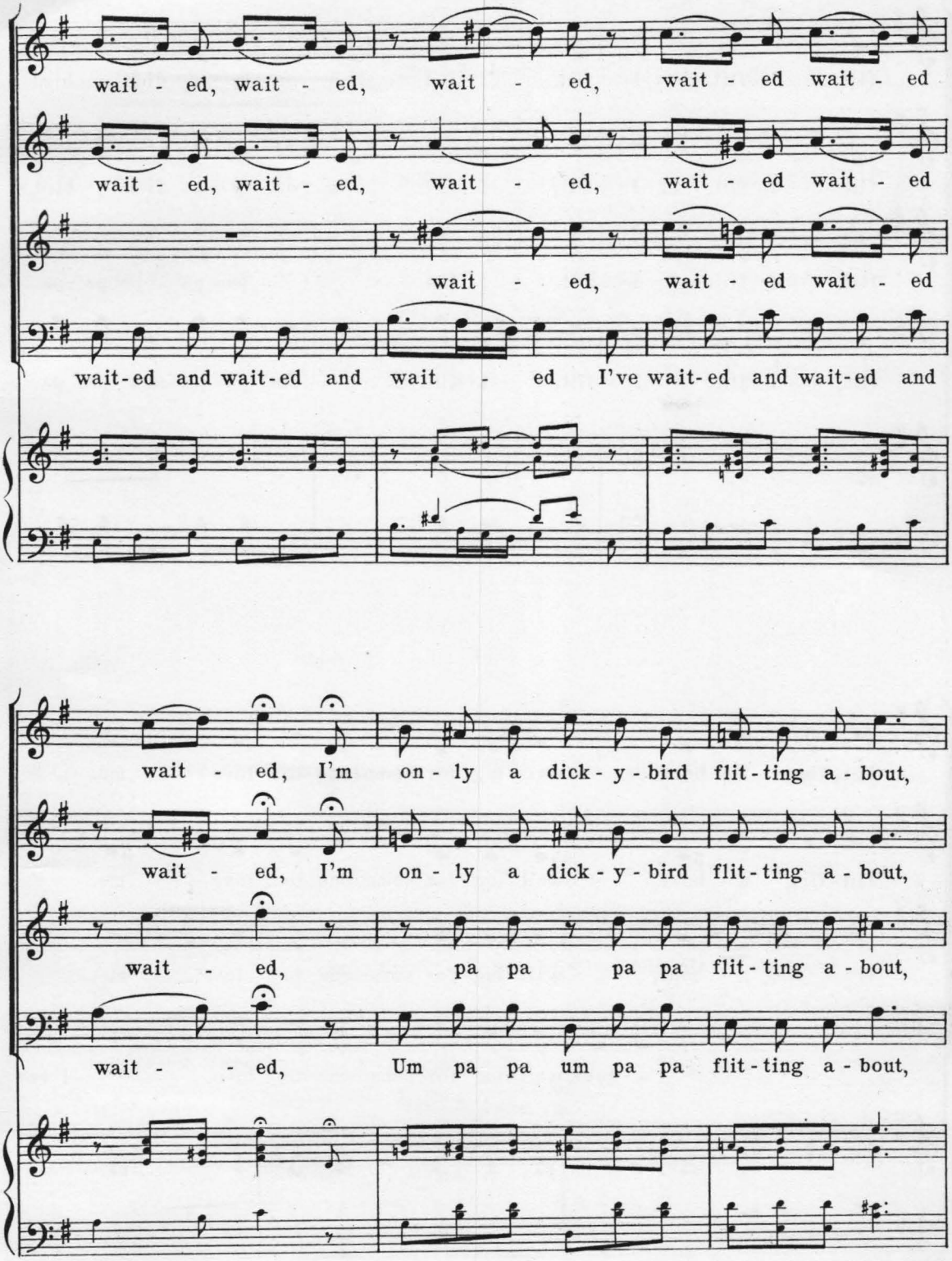
flit, I flit, I flit, I flit. Um pa pa um pa pa

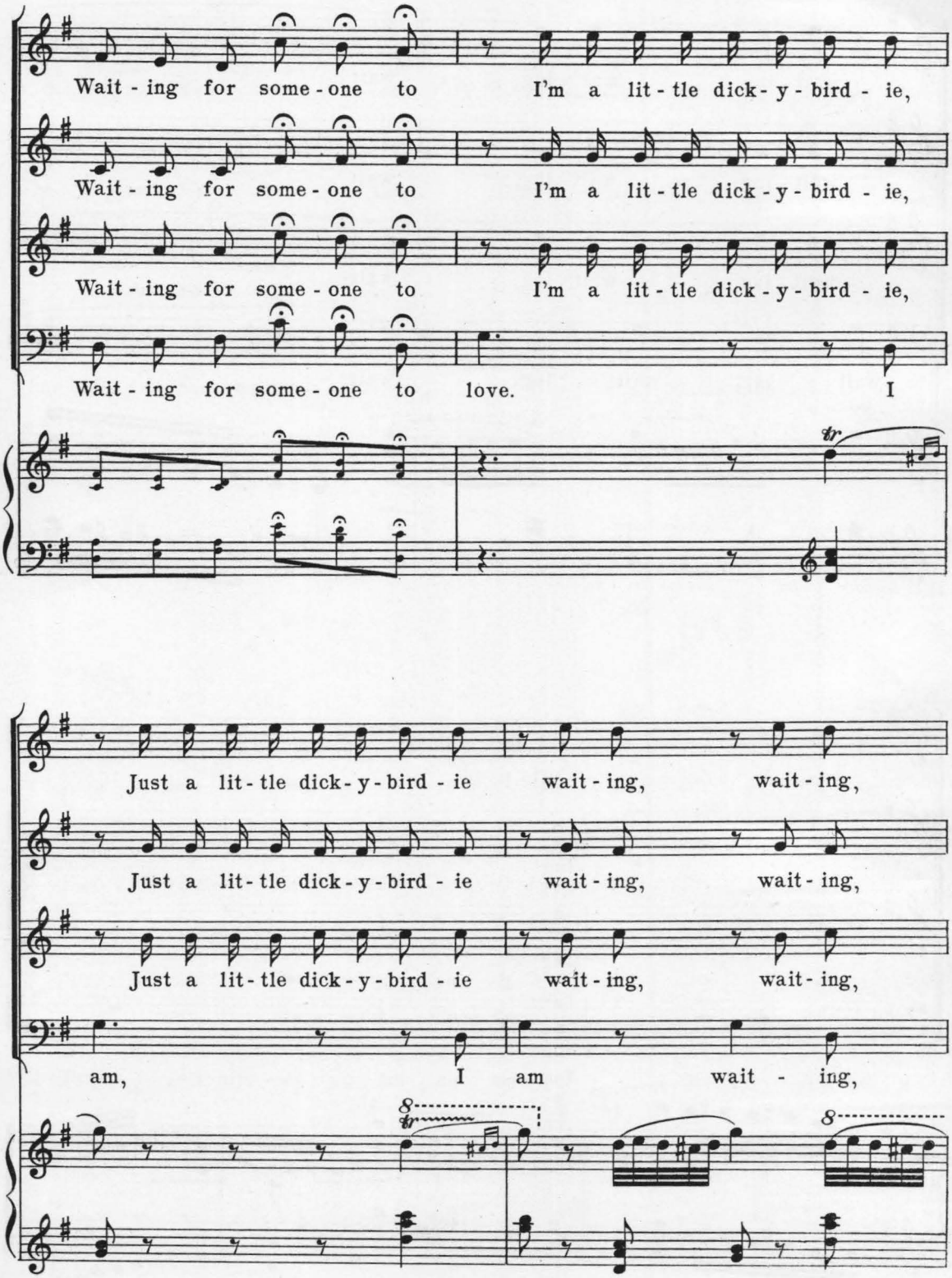
flit-ting a-bout, wait-ing for some-one to love me.

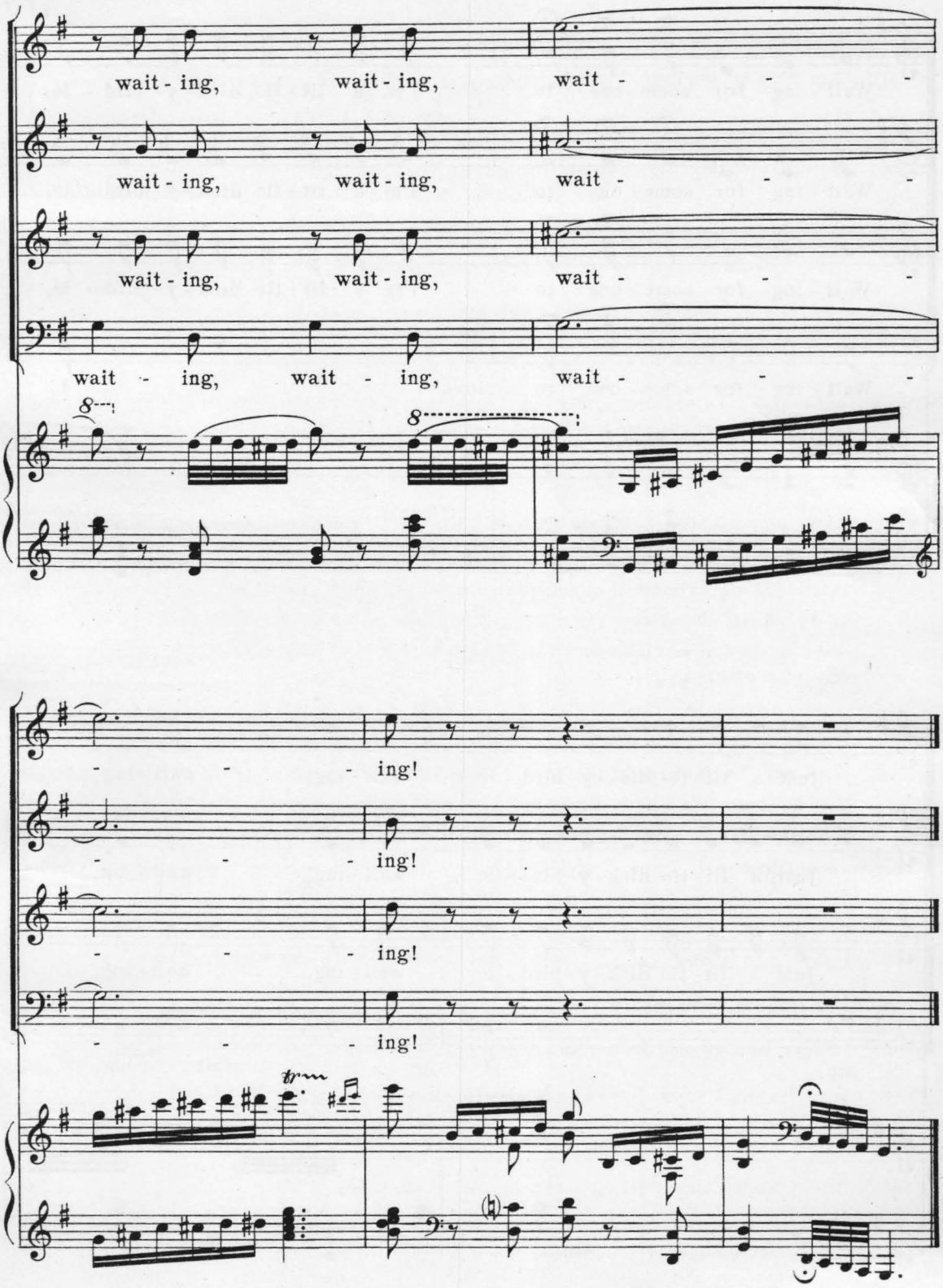
flit-ting a-bout, wait-ing for some-one to love me.

flit-ting a-bout, wait-ing for some-one to love me.

a-bout, wait-ing for some-one to love. I've


wait - ed, wait - ed, wait - ed, wait - ed wait - ed
wait - ed, wait - ed, wait - ed, wait - ed wait - ed
wait - ed, wait - ed wait - ed
wait-ed and wait-ed and wait - ed I've wait-ed and wait-ed and
wait - ed, I'm on - ly a dick - y - bird flit - ting a - bout,
wait - ed, I'm on - ly a dick - y - bird flit - ting a - bout,
wait - ed, pa pa pa pa flit - ting a - bout,
wait - - ed, Um pa pa um pa pa flit - ting a - bout,


Wait - ing for some - one to I'm a lit - tle dick - y - bird - ie,
Wait - ing for some - one to I'm a lit - tle dick - y - bird - ie,
Wait - ing for some - one to I'm a lit - tle dick - y - bird - ie,
Wait - ing for some - one to love. I
tr
Just a lit - tle dick - y - bird - ie wait - ing, wait - ing,
Just a lit - tle dick - y - bird - ie wait - ing, wait - ing,
Just a lit - tle dick - y - bird - ie wait - ing, wait - ing,
am, I am wait - ing,
8
tr
8


wait - ing, wait - ing, wait - - -
wait - ing, wait - ing, wait - - -
wait - ing, wait - ing, wait - - -
wait - ing, wait - ing, wait - - -
8
8
- - - ing!
- - - ing!
- - - ing!
- - - ing!
tr

Inter: You look so serious, Washington _____. What are you thinking about?

Wash: Matrimony!

Inter: Matrimony, that is a SERIOUS word.

Wash: Oh no, it isn't a serious word, but I know what it is.

Inter: All right, what is it if it isn't a serious word?

Wash: Boy, it's a long (lo-o-o-ng) sentence.

Rastus: *(addressing Interlocutor)* Mr. _____ did you hear about Professor *(Biology teacher)* buying them fine eels for his collection of rare species?

Inter: No, Rastus _____, what about those eels?

Rastus: Well, you see, the professor kinda objects to carrying packages on the street so, after he buys those slippery eels, he tucks them away in his umbrella and ties a string around that unique receptacle for fish. Stepping into a street car, he dozed off for a few moments, dreaming about those fine eels. A momemt later he heard shrieks and saw the passengers scrambling to the street yelling, "Snakes"! "Snakes"!

Inter: What did Professor _____ do?

Rastus: Well sir, he just took one look at his umbrella and noticed that the string had become loosened. Knowing the restless nature of eels, he dove off the front end of the car and wiggled down the opposite direction like he was an eel himself.

Inter: I saw you Amos _____ last night flirting with the waitress.

Amos: Justifiable, absolutely justifiable.

Inter: I think you should be ashamed of yourself. Remember that you are engaged.

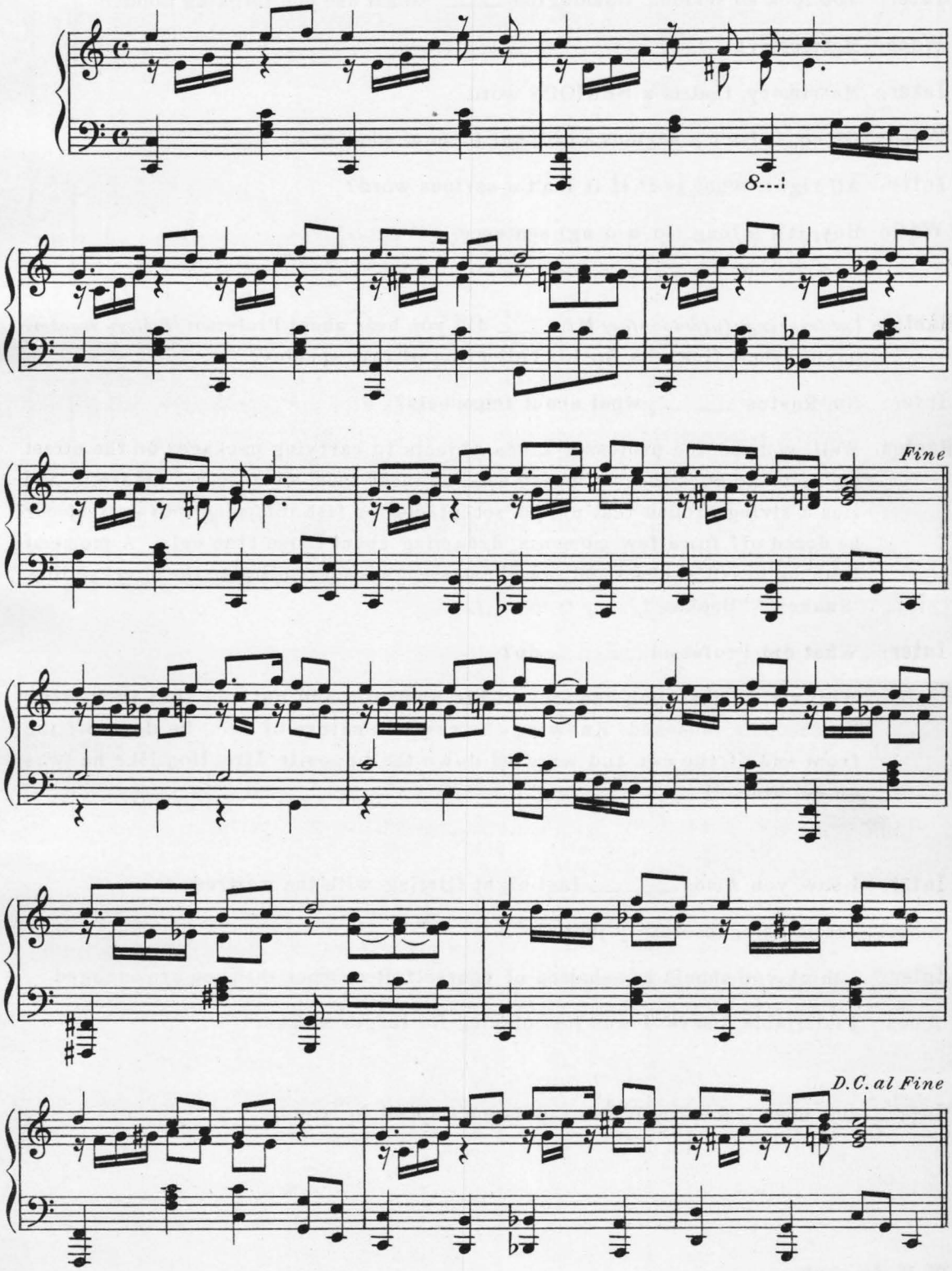
Amos: Justifiable, I says. I was just playing for larger steaks.

Inter: Our next feature will be a tap dance tripped for you by _____.

No. 4. Carry me back to old Virginny

Soft Shoe Tap Dance

Tune by James Bland



Sambo: Snowball _____, whar yo' git dat dog ah seed you wid?

Snow: Ah bought him, and ah paid $50 fo' him. Splendiforous hound! One part of him is bull an' de udder part am spaniel.

Sambo: Which part am bull?

Snow: *(sheepishly)* De part 'bout me payin' de $50 fo' him.

Inter: Midnight _____, have I been correctly informed that you expect big things to happen in *(name of local city or community)*?

Midnight: Yes, indeed! I certainly believe there is a big boom on in *(local city or community)*. Yesterday, as I sat looking from my airy room upon the crowds of two or three persons thronging Main Street; as I gazed upon you Mr. _____ carrying home a pound and a half of fresh beef for your dinner; as I listened to the authoritative voice of our *(bus or car)* driver requesting passengers to "step lively"; as I viewed all these unmistakable signs of growth and prosperity, I could not but wonder that *(local city or community)* will soon become a rival to— but just at that moment there passed by my window, the daintiest— the prettiest—

Inter: Was she a *(local city or community)* girl.

Midn't: Not exactly, she lives in *(neighboring city or community)*.

Inter: Washington _____, you should be feeling good. I heard you won $1000 last Saturday on the Stock Market.

Wash: Yah suh, Boss. I would be feeling good but for four things.

Inter: Four things? I do not understand.

Wash: *(deliberately, counting off on his fingers)* Well, in the first place it wasn't $1000, it was $10,000; in the second place it was Sunday and not Saturday; in the third place it wasn't the Stock Market, it was a horse race; and the fourth and last place: I didn't win *(sob)*, I lost.

Inter: *(rising)* "Fosteriana", a Blackface Male Quartet, interpreted for you by Rastus _____, Lightning _____, Washington _____ and Amos _____.

No. 5. Fosteriana

Chorus or Men's Quartet (T. T. B. B.)

With gaiety and strictness of rhythm

TENOR I

TENOR II

BARITONE

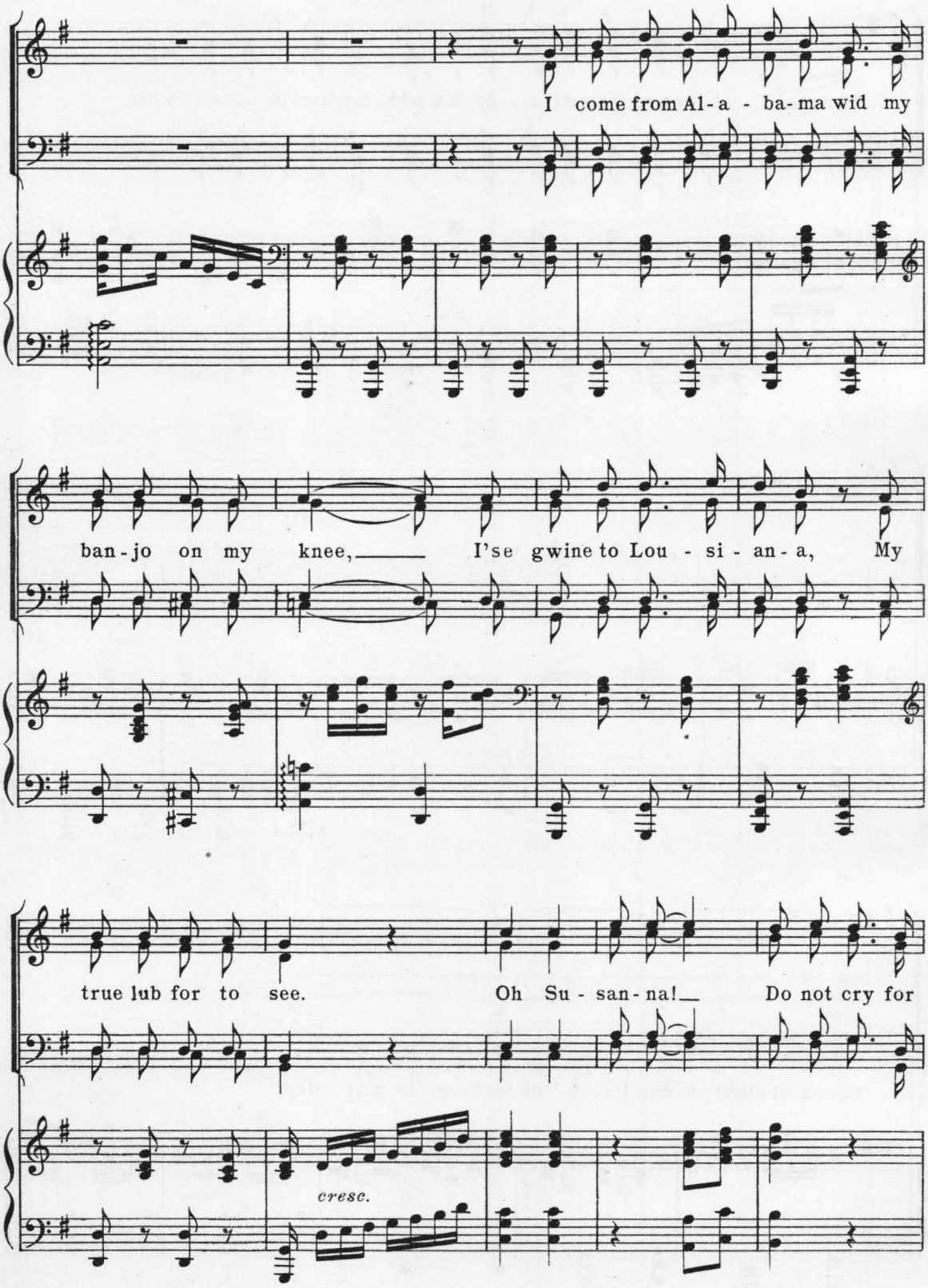
BASS

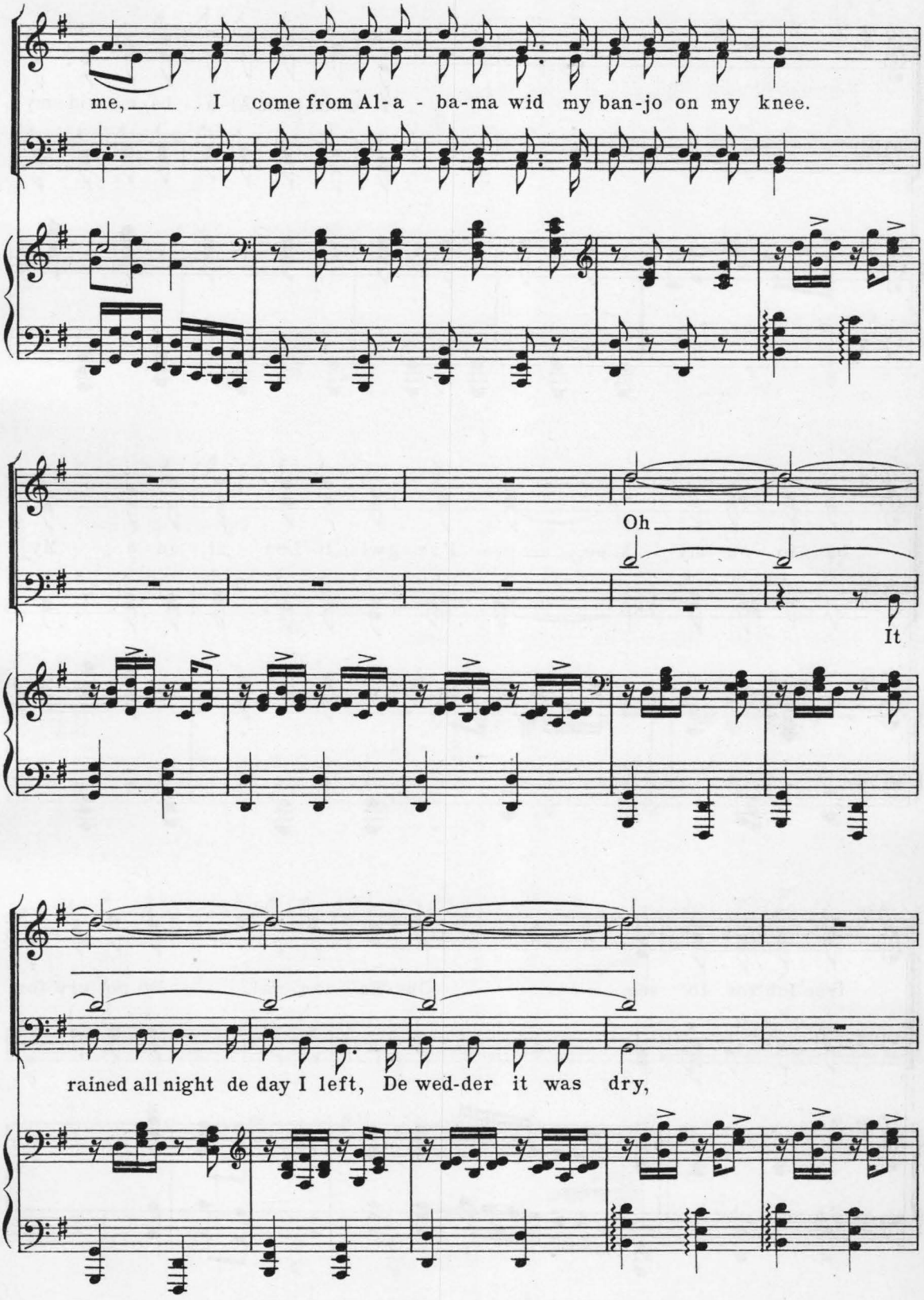
f

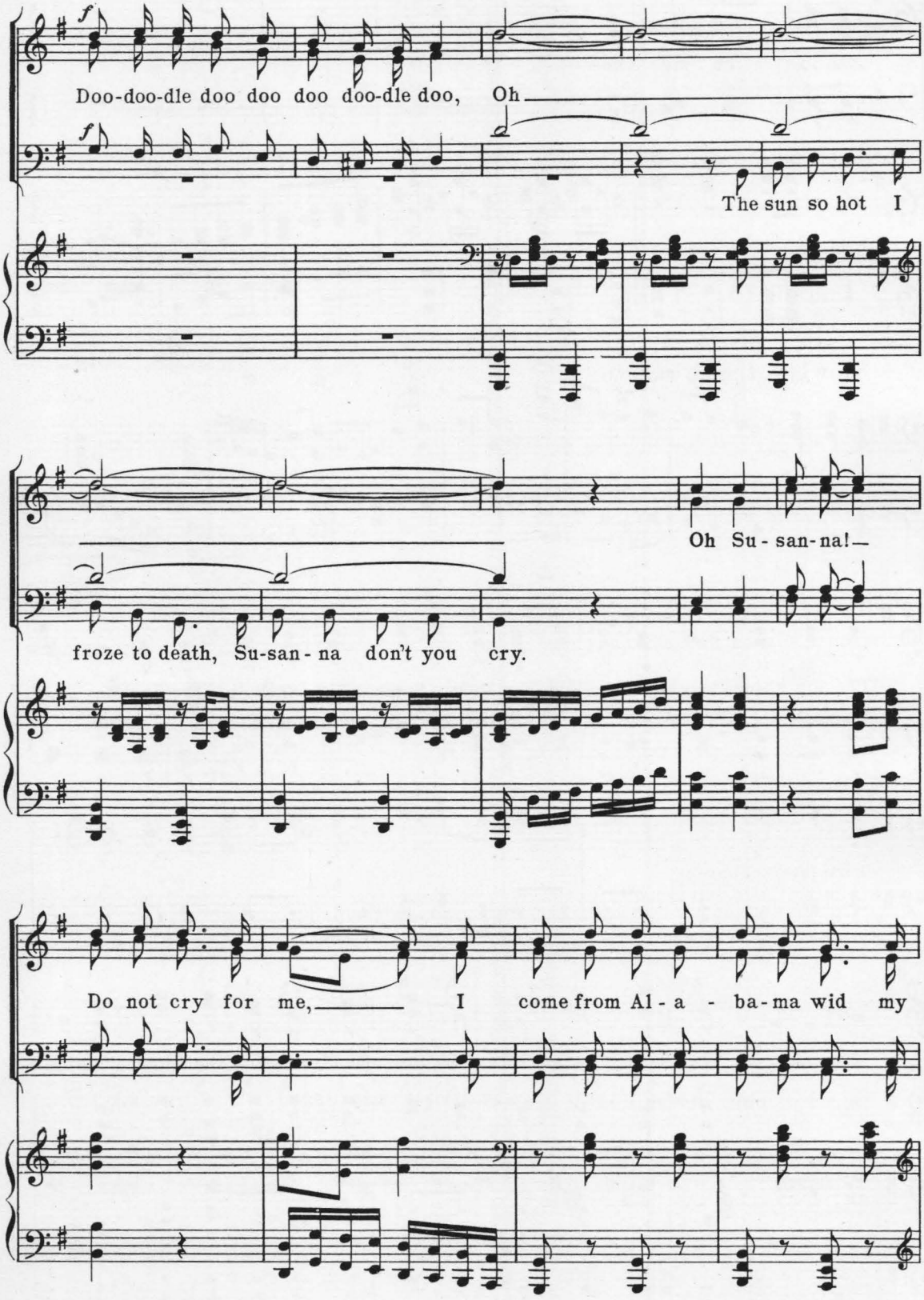
8 *basso*

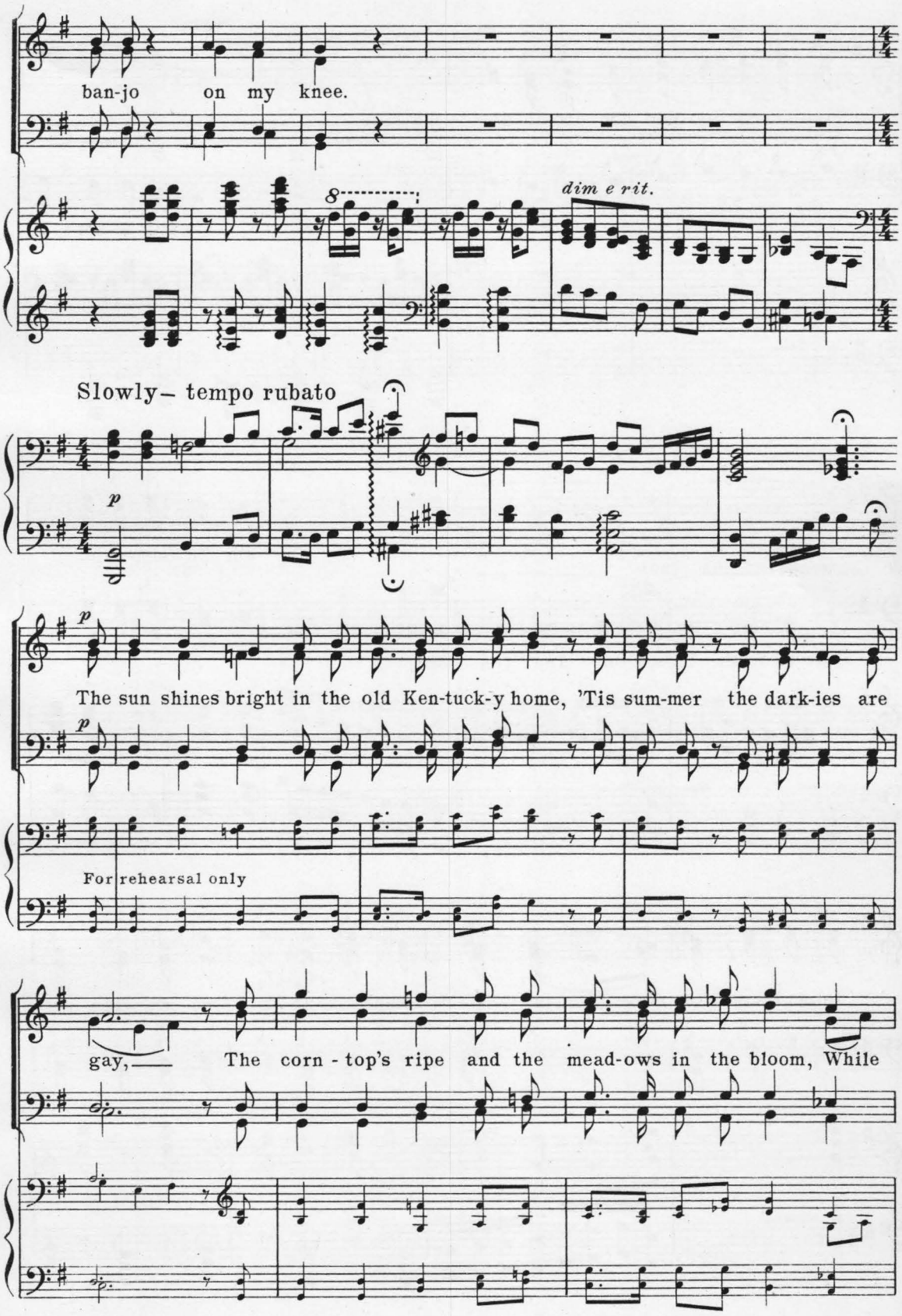
I'm com-ing,— I'm com-ing,— I'm

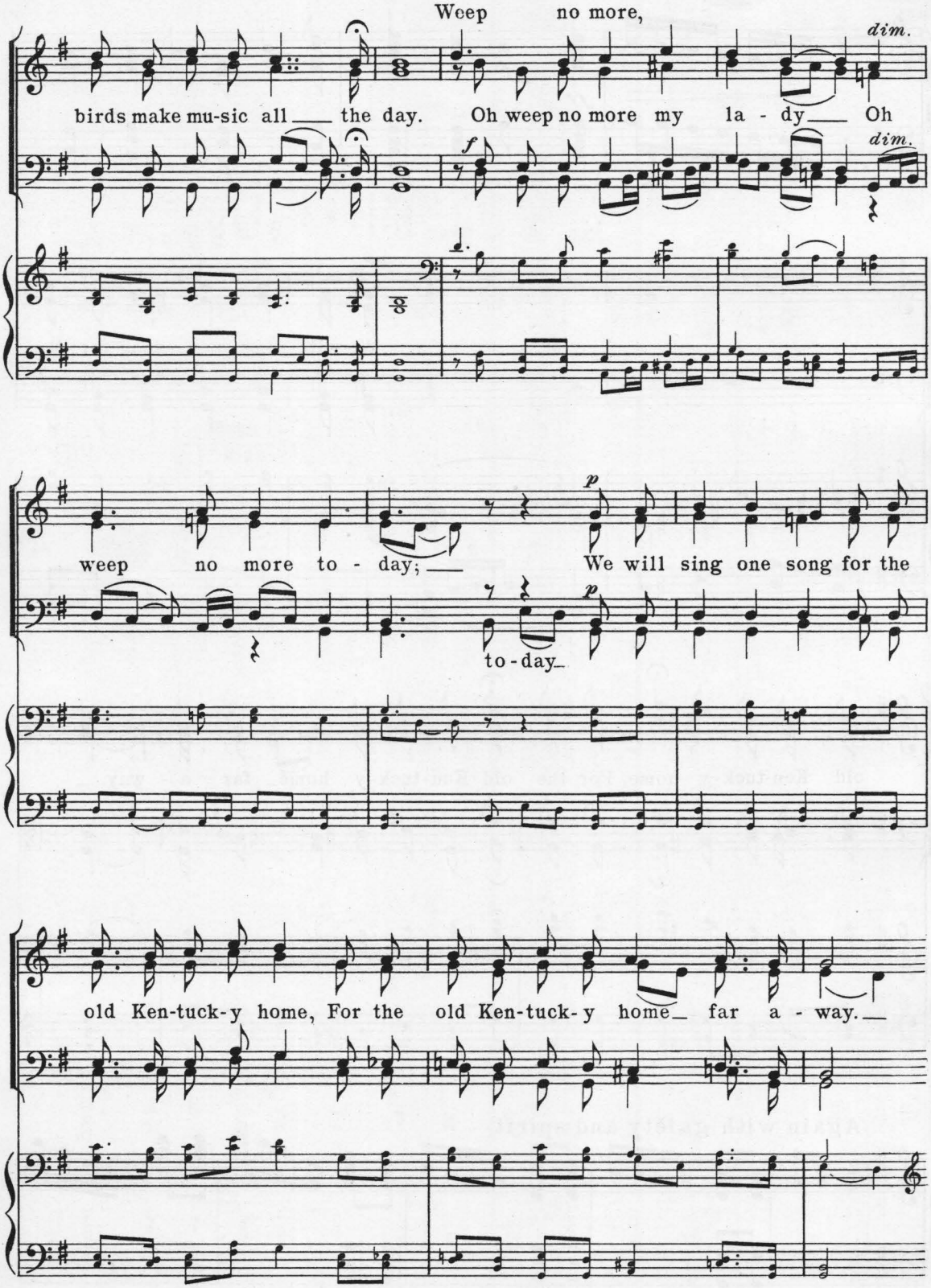
com-ing,— I'm com-ing,—

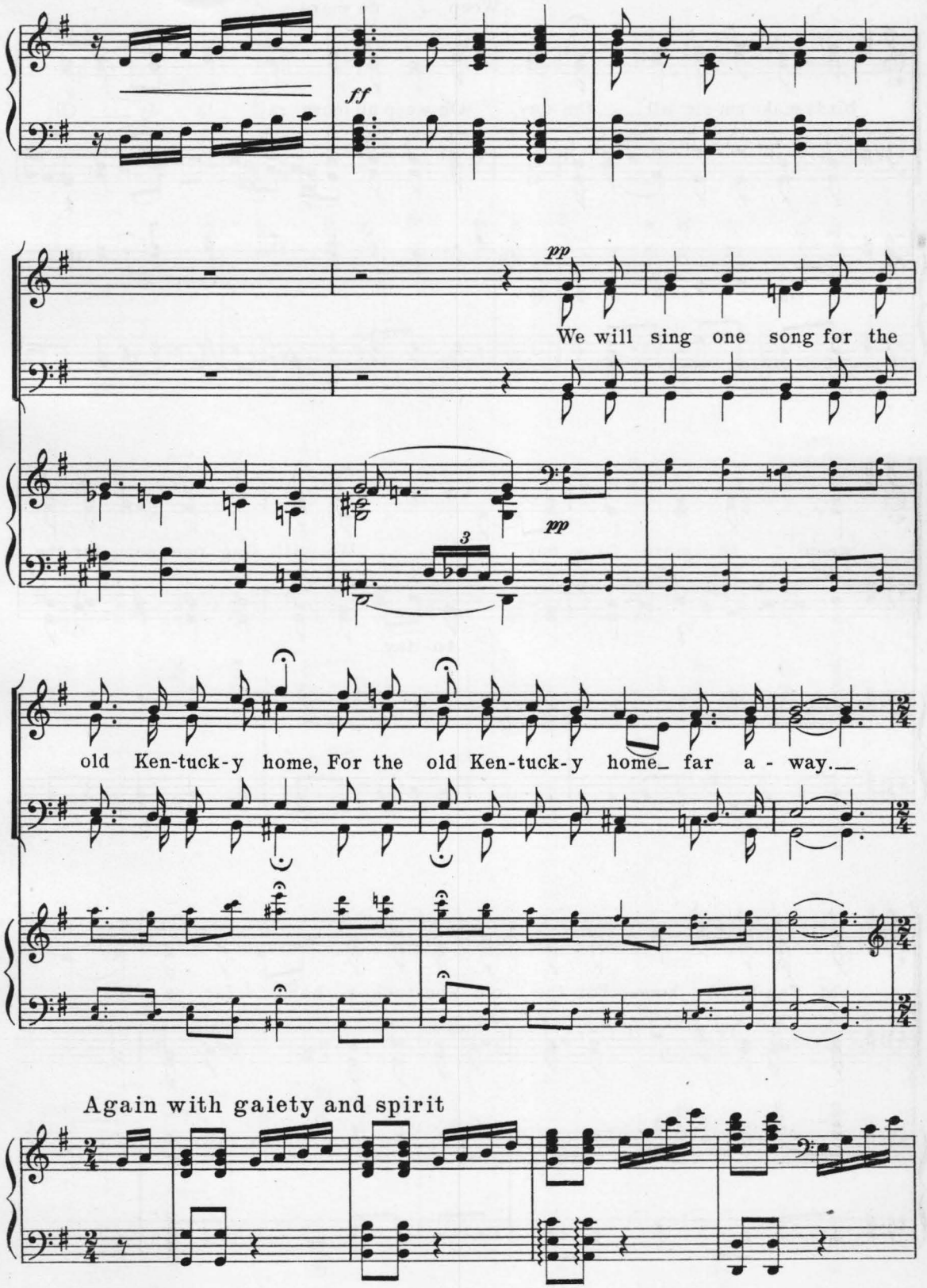

I come from Al-a - ba-ma wid my
ban-jo on my knee, I'se gwine to Lou - si - an-a, My
true lub for to see. Oh Su - san-na! Do not cry for
cresc.

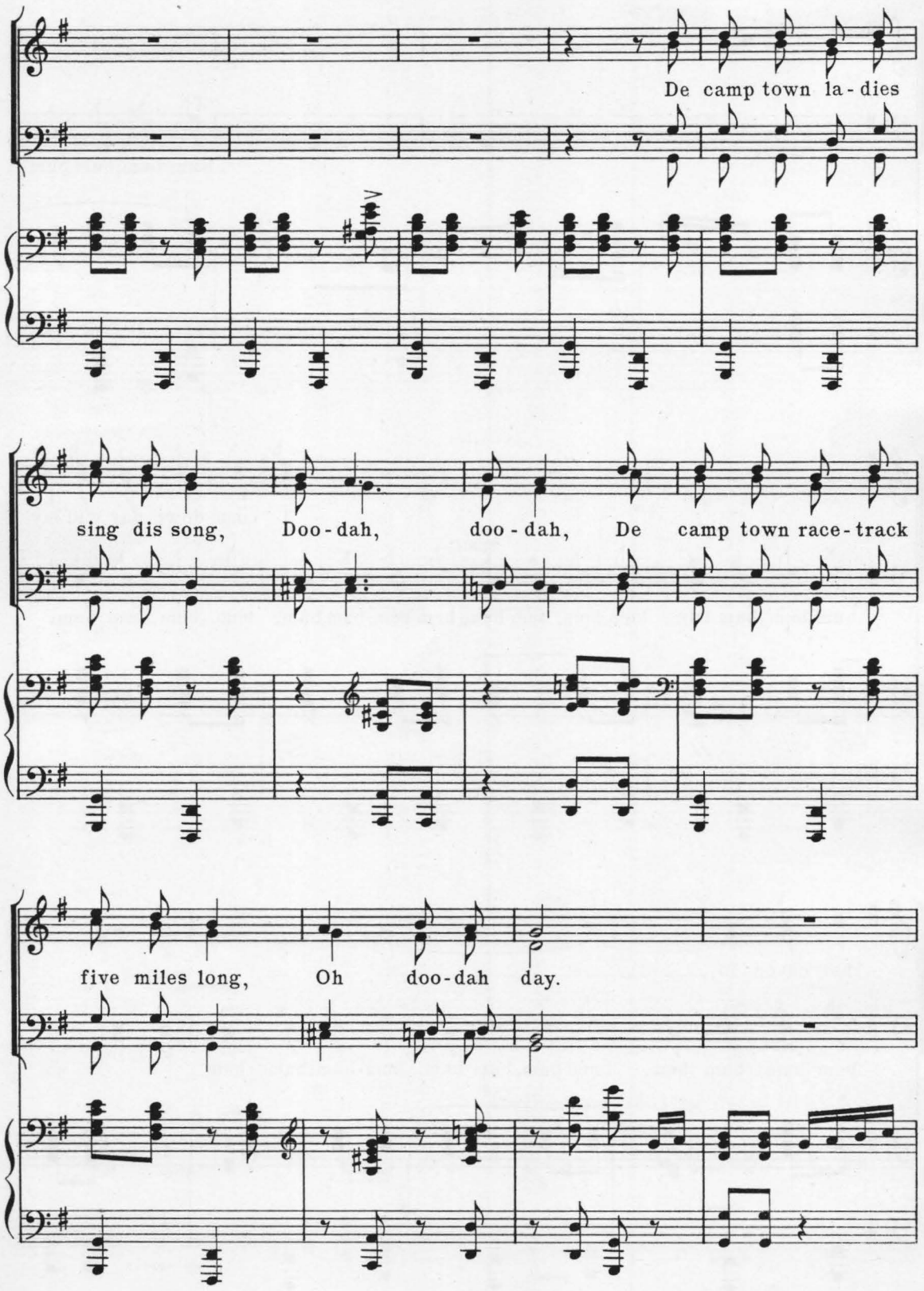

me, I come from Al-a - ba-ma wid my ban-jo on my knee.
Oh
It
rained all night de day I left, De wed-der it was dry,

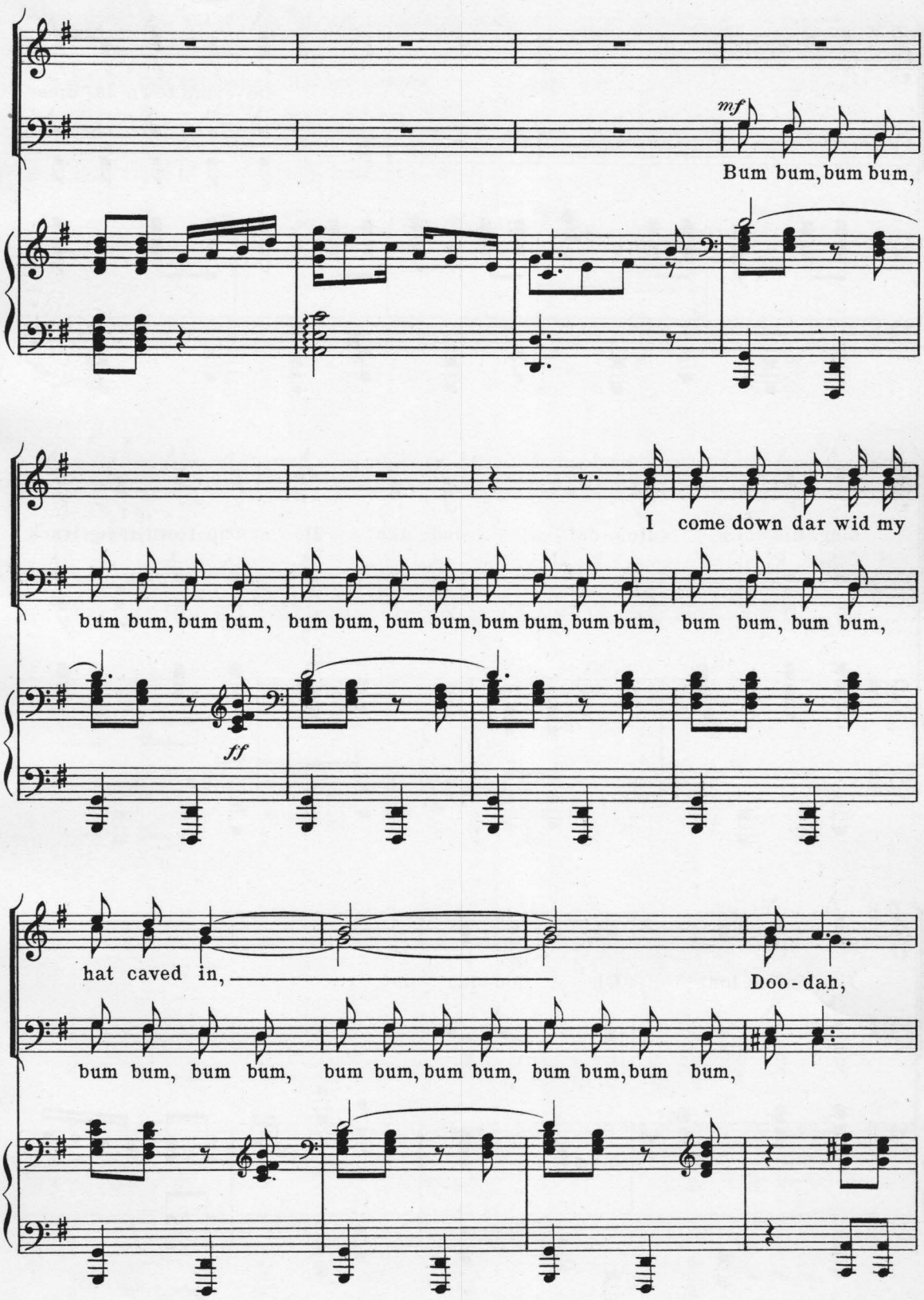

Doo-doo-dle doo doo doo doo-dle doo, Oh
The sun so hot I
froze to death, Su-san-na don't you cry.
Oh Su-san-na!
Do not cry for me, I come from Al-a-ba-ma wid my

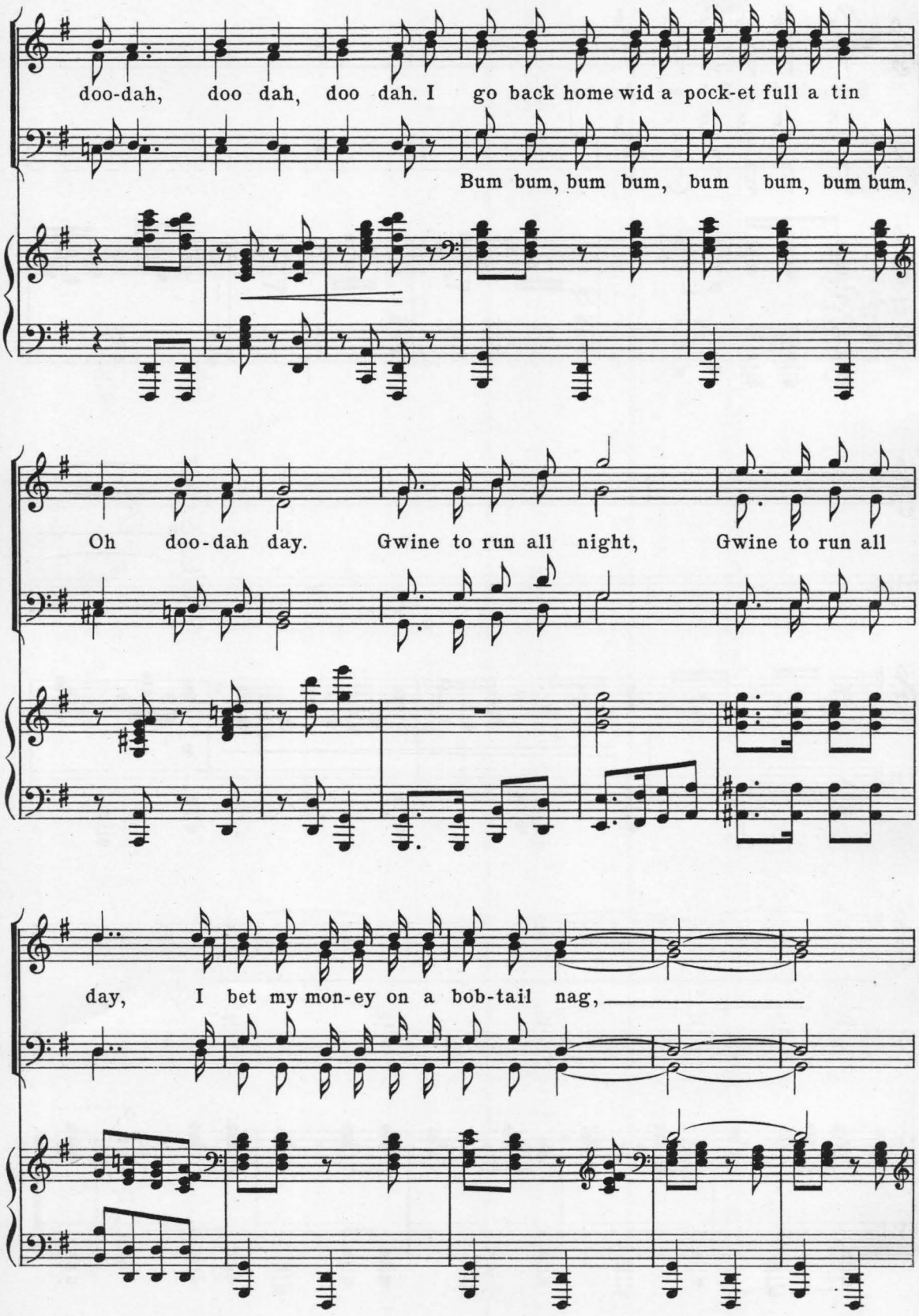

ban-jo on my knee.
dim e rit.
Slowly– tempo rubato
p
The sun shines bright in the old Ken-tuck-y home, 'Tis sum-mer the dark-ies are
For rehearsal only
gay, The corn - top's ripe and the mead-ows in the bloom, While

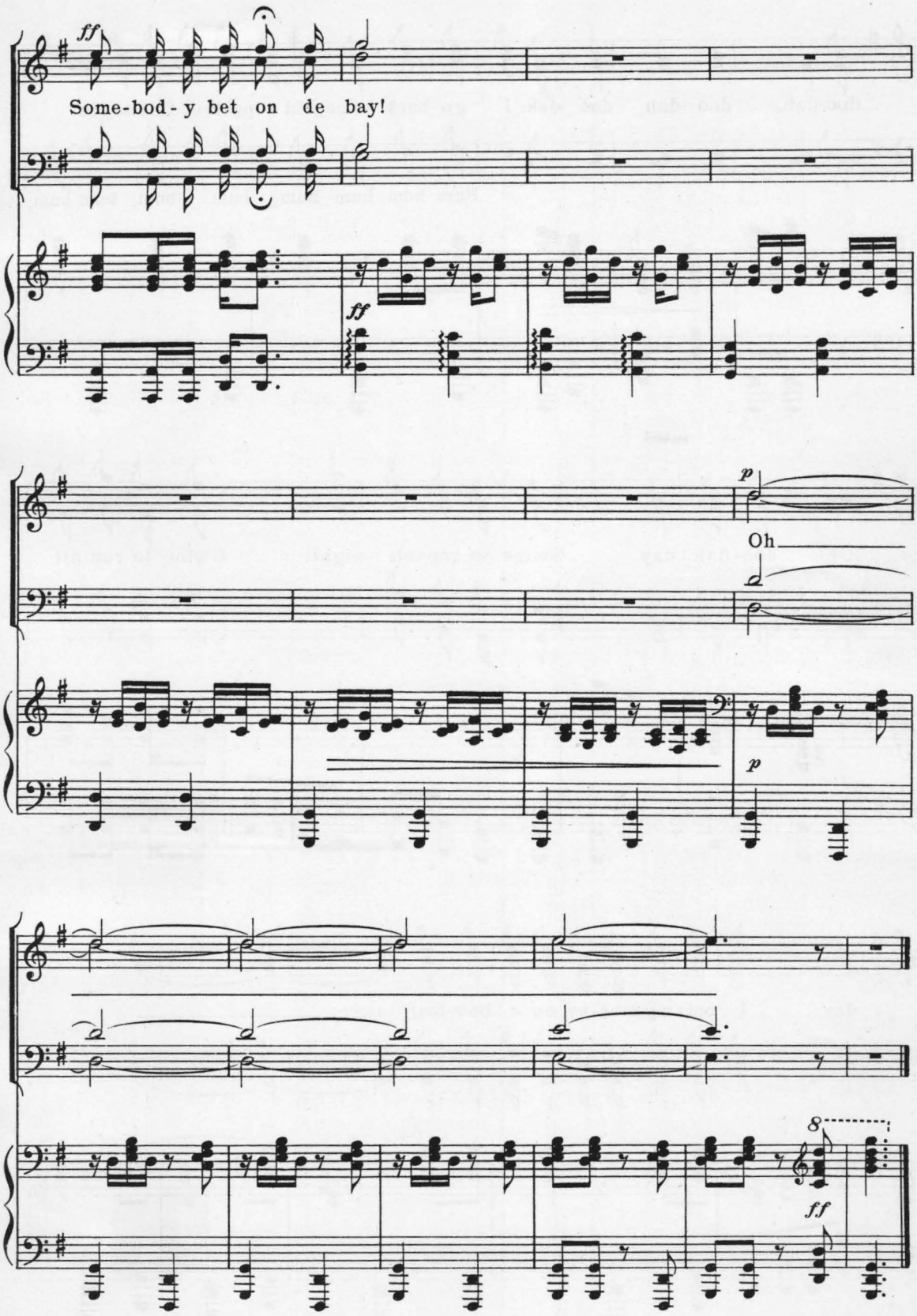

Weep no more,
dim.
birds make mu-sic all ___ the day. Oh weep no more my la - dy ___ Oh
f
dim.
p
weep no more to - day; ___ We will sing one song for the
p
to-day
old Ken-tuck-y home, For the old Ken-tuck-y home far a - way.


ff
pp
We will sing one song for the
pp
3
old Ken-tuck-y home, For the old Ken-tuck-y home far a - way.
Again with gaiety and spirit


De camp town la-dies
sing dis song, Doo-dah, doo-dah, De camp town race-track
five miles long, Oh doo-dah day.


mf
Bum bum, bum bum,
I come down dar wid my
bum bum, bum bum, bum bum, bum bum, bum bum, bum bum, bum bum, bum bum,
ff
hat caved in,
Doo-dah,
bum bum, bum bum, bum bum, bum bum, bum bum, bum bum,


doo-dah, doo dah, doo dah. I go back home wid a pock-et full a tin
Bum bum, bum bum, bum bum, bum bum,
Oh doo-dah day. Gwine to run all night, Gwine to run all
day, I bet my mon-ey on a bob-tail nag,


ff
Some-bod-y bet on de bay!
ff
p
Oh
p
8
ff

Inter: They tell me, Rastus _____, that your sister got married the other day.

Rastus: Yes suh, Boss. She married a Scotchman.

Inter: So you now have some *close* relations.

Rastus: Oh dear me, I hope not. What *I* want *(caressing the back of his hand)*, is a *kin* I love to touch.

Amos: You know, Mr. Interlocutor, I heard *(name of some popular girl)* and *(name of her chum)* talking when they didn't know I was there.

Inter: *(scolding)* It's wrong to eavesdrop. *(With interest).* But did you hear anything interesting?

Amos: Well, _____ wanted to know what _____ wanted most in a husband, wealth, brains, or appearance.

Inter: Wealth, brains, or appearance. Well, all are essential. What did _____ say?

Amos: She didn't care much about the wealth or brains, but she sure wanted him to make an appearance.

Midn't: *(addressing Interlocutor)* Mr. _____, what did you think of that sermon *(name of local clergyman)* preached last Sunday?

Inter: I thought it was a very eloquent sermon; especially when he told about how a devil drove woman out of Paradise.

Midn't: That's all right but the devil could not drive paradise out of woman.

Inter: Lightning _____, I understand that Mr. *(local politician)* always concludes his speeches exhorting the *(Democrats-Republicans)* "to keep together".

Lightning: Yes sir, indeed he does and I certainly hope they will mind what he says; it would be a terrible calamity for Mr. *(local politician)* if any man were to explode or fall to pieces.

Inter: I hear, Sambo _____, that *(name of a popular boy)* got a letter from his girl.

Sambo: Ah looked over his shoulder and saw it too.

Inter: That was very ungentlemanly— but what did you read?

Sambo: Read? Why there wasn't anything there. It was just a blank paper.

Inter: That's strange, just to send a blank paper.

Sambo: Oh, no suh, Boss. You see they aren't on speaking terms.

Inter: *(rising)* Mr. _____ will now sing for you a lilting waltz ballad entitled, "I'm Living a Life of Make-Believe".

No. 6. I'm living a life of make-believe

Solo and Chorus (S. A. T. B.)

(May be sung by an end man or member of Cho.)

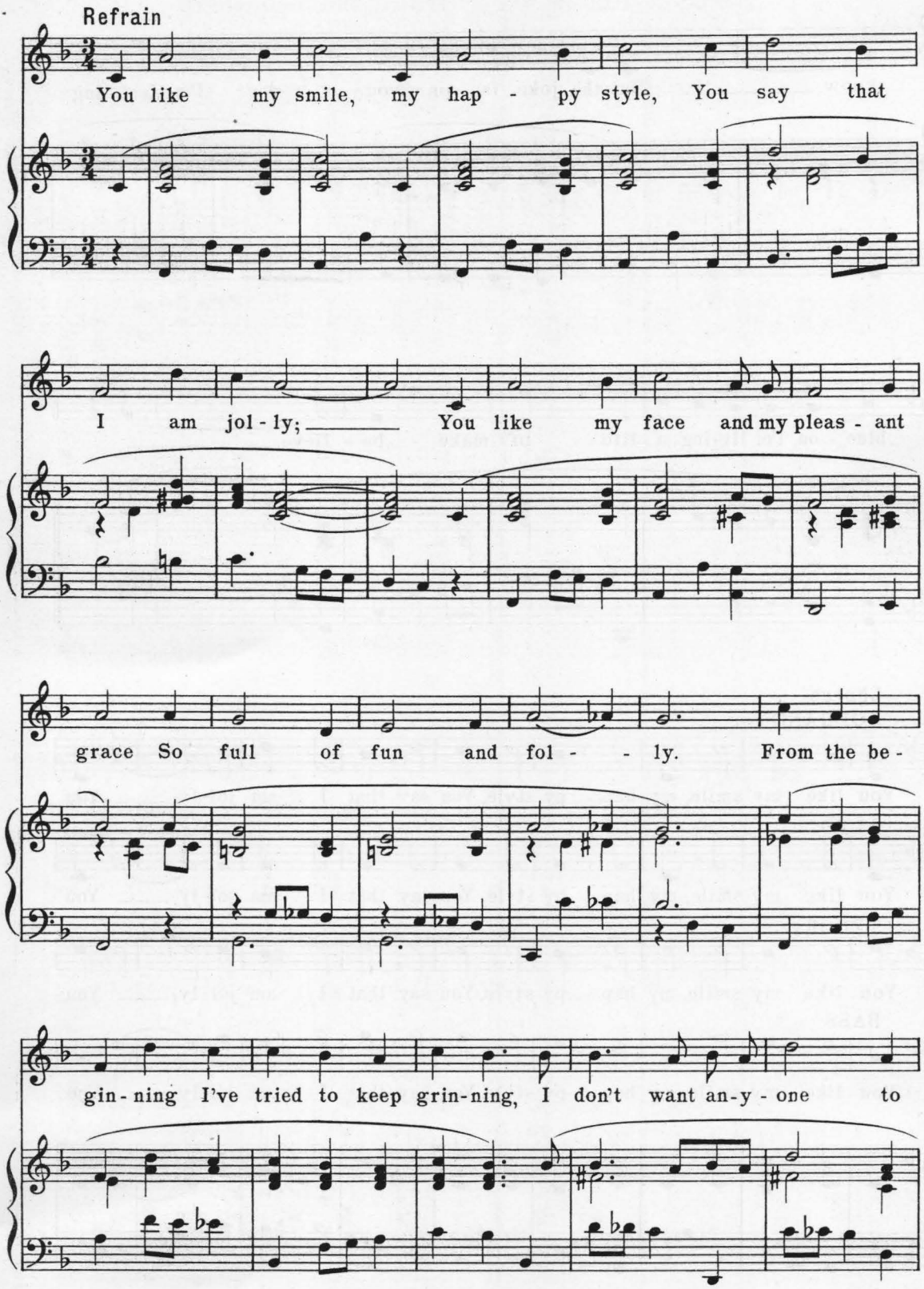
Tempo di Valse

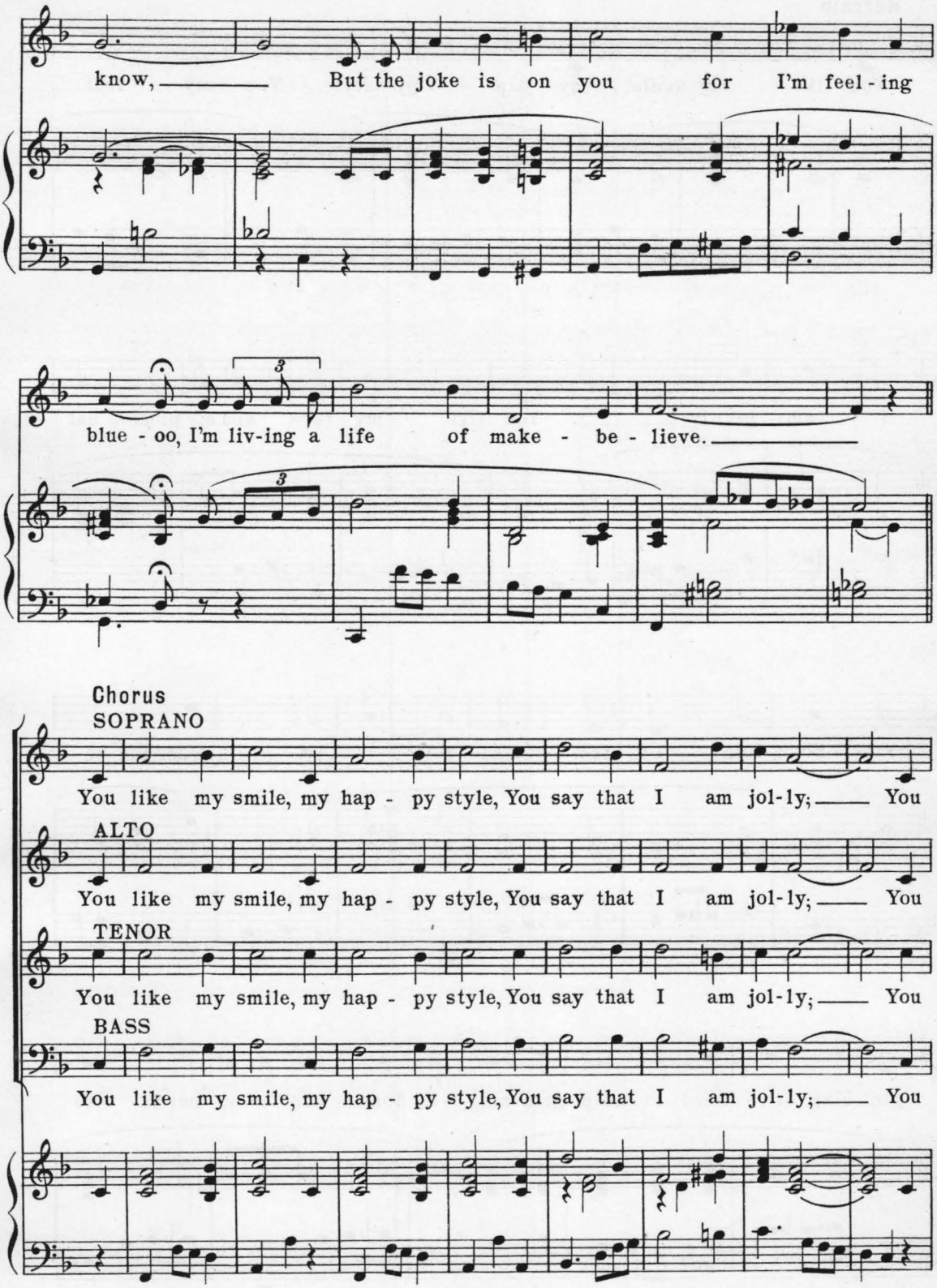
Verse

Smiles help make friends, That's what I need to make life worth

liv - ing to - day; Smiles cov - er sor - row,

That's why I smile, It's on - ly a game that I play.


Refrain
You like my smile, my hap - py style, You say that
I am jol - ly; You like my face and my pleas - ant
grace So full of fun and fol - - ly. From the be -
gin - ning I've tried to keep grin - ning, I don't want an - y - one to


know, But the joke is on you for I'm feel - ing
blue - oo, I'm liv-ing a life of make - be - lieve.
Chorus
SOPRANO
You like my smile, my hap - py style, You say that I am jol-ly; You
ALTO
You like my smile, my hap - py style, You say that I am jol-ly; You
TENOR
You like my smile, my hap - py style, You say that I am jol-ly; You
BASS
You like my smile, my hap - py style, You say that I am jol-ly; You

like my face and my pleas - ant grace So full of fun and

like my face and my pleas - ant grace So full of fun and

like my face and my pleas - ant grace So full of fun and

like my face and my pleas - ant grace So full of fun and

fol - ly. From the be - gin-ning I've tried to keep grin-ning, I

fol - ly. From the be - gin-ning I've tried to keep grin-ning, I

fol - ly. From the be - gin-ning I've tried to keep grin-ning, I

fol - ly. From the be - gin-ning I've tried to keep grin-ning, I

don't want an-y-one to know, But the joke is on you for

don't want an-y-one to know, But the joke is on you for

don't want an-y-one to know, But the joke is on you for

don't want an-y-one to know, But the joke is on you for

I'm feel-ing blue-oo, I'm liv-ing a life of make - be-lieve.

I'm feel-ing blue-oo, I'm liv-ing a life of make - be-lieve.

I'm feel-ing blue-oo, I'm liv-ing a life of make - be-lieve.

I'm feel-ing blue-oo, I'm liv-ing a life of make - be-lieve.

2nd Verse *(for encore only)*
So I make friends, friends that are true
By being so happy and gay,
Then this old world's a cheerier place
Because of the game that I play.
Chorus *etc.*

Inter: Amos _____, can you explain for me the meaning of courtship?

Amos: Courtship, Mr. _____, is the skirmish before the regular battle begins.

Inter: I want some of you to give a sentence using the word beans, b - e - a - n - s, beans; are you ready?

All End Men: O. K.— I'm ready,— ask me, Boss, *etc.*

Inter: Mose _____, your turn.

Mose: *(quickly rising)* My father grows beans.

Inter: Washington _____, your turn.

Wash: *(slowly rising)* My mother cooks beans.

Inter: Fine! Rastus _____, your sentence with the word beans.

Rastus: *(standing up— proud of himself)* We are all human beans *(beings).*

Midn't: Look here Lightning _____, can you keep a secret?

Light'g: Why do you ask me to keep what you want to get rid of yourself?

Inter: What is the secret you want to get rid of Midnight?

Midn't: *(confidentially)* Snowball's little brother Joe is getting to be very smart since he started to school. The other day when his teacher, *(name)* was telling him all about astronomy, he wanted to know if the stars tickled the Angels' feet when they twinkled.

Light'g: Were you at Amos' house when they gave that party last week, Midnight ____?

Midn't: No! what of it?

Light'g: Well, you see, everybody in town was there and we were certainly having a fine time eating watermelon. You know how difficult it is to speak, when your mouth is filled with that luscious fruit; with the slippery seed and sweet, though embarrassing juice just oozing down your chin and shirt bosom! The conversation was lagging a bit because everybody was busy with the melon so little Joe went up to his Uncle Phillip and said: "Show the folks your new teeth, Uncle".

Inter: Now that was very indiscreet, wasn't it?

Midn't: It certainly was not very discreet if that's what you mean Mr. ____! By the way, do you know that very eligible young man who pays court to Snowball's sister?

Inter: Do you refer to *(name of popular young man or use some fictitious name)*?

Midn't: Yes, ____ called on her last night and while she was primping up a bit, little Joe strolled in to pay his respects. When _____ took Joe on his knee and started to tell him a story, the little fiend asked: "Am I as heavy as Sister"

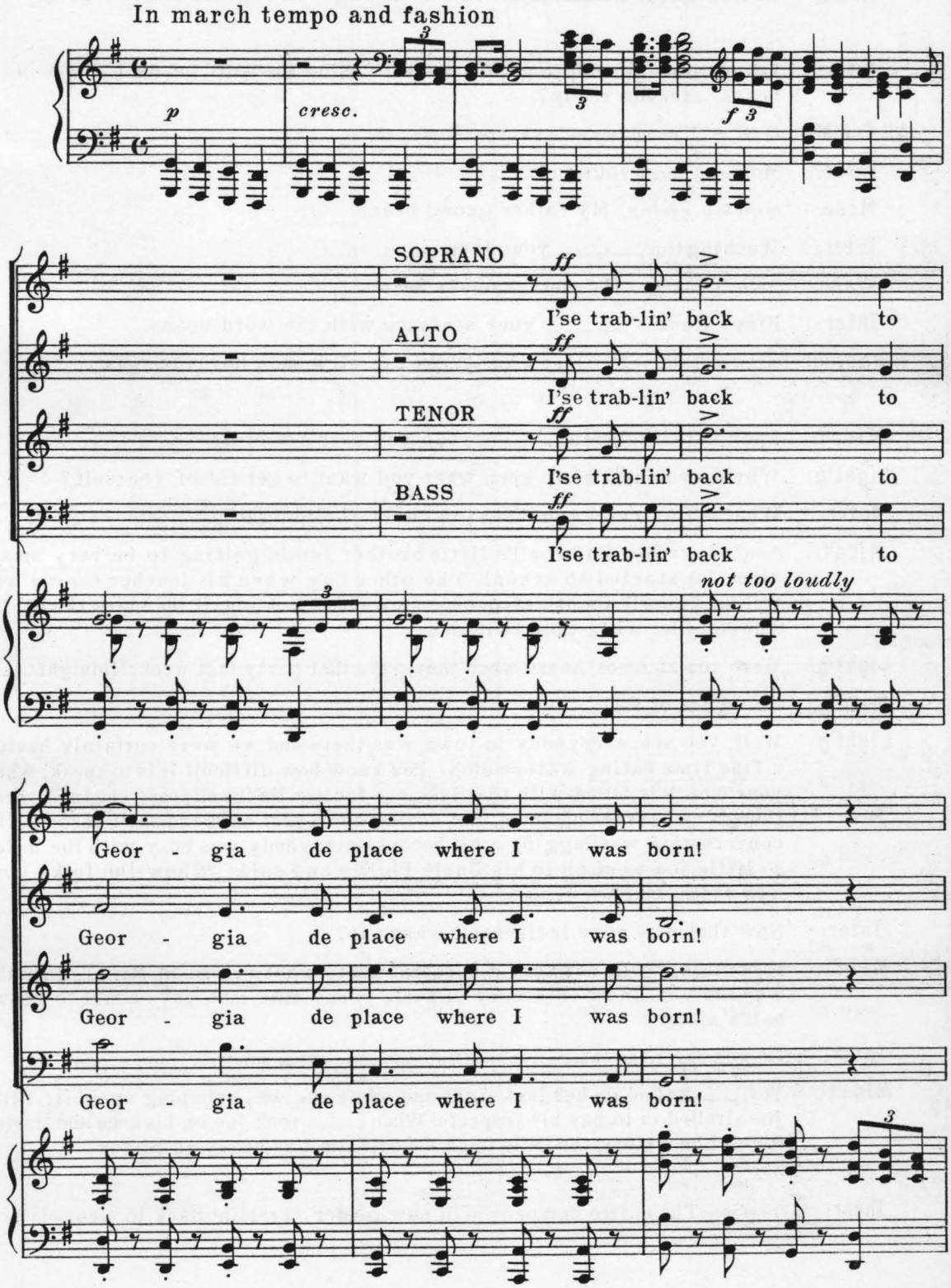
Inter: *(rising)* The entire company will now render "Trablin' Back to Georgia".

No. 7. Trablin' back to Georgia

Chorus (S. A. T. B.)

Words from an old Minstrel Song

In march tempo and fashion



A-mong the fields of cot - ton de

A-mong the fields of cot - ton de

A-mong the fields of cot - ton de

A-mong the fields of cot - ton de

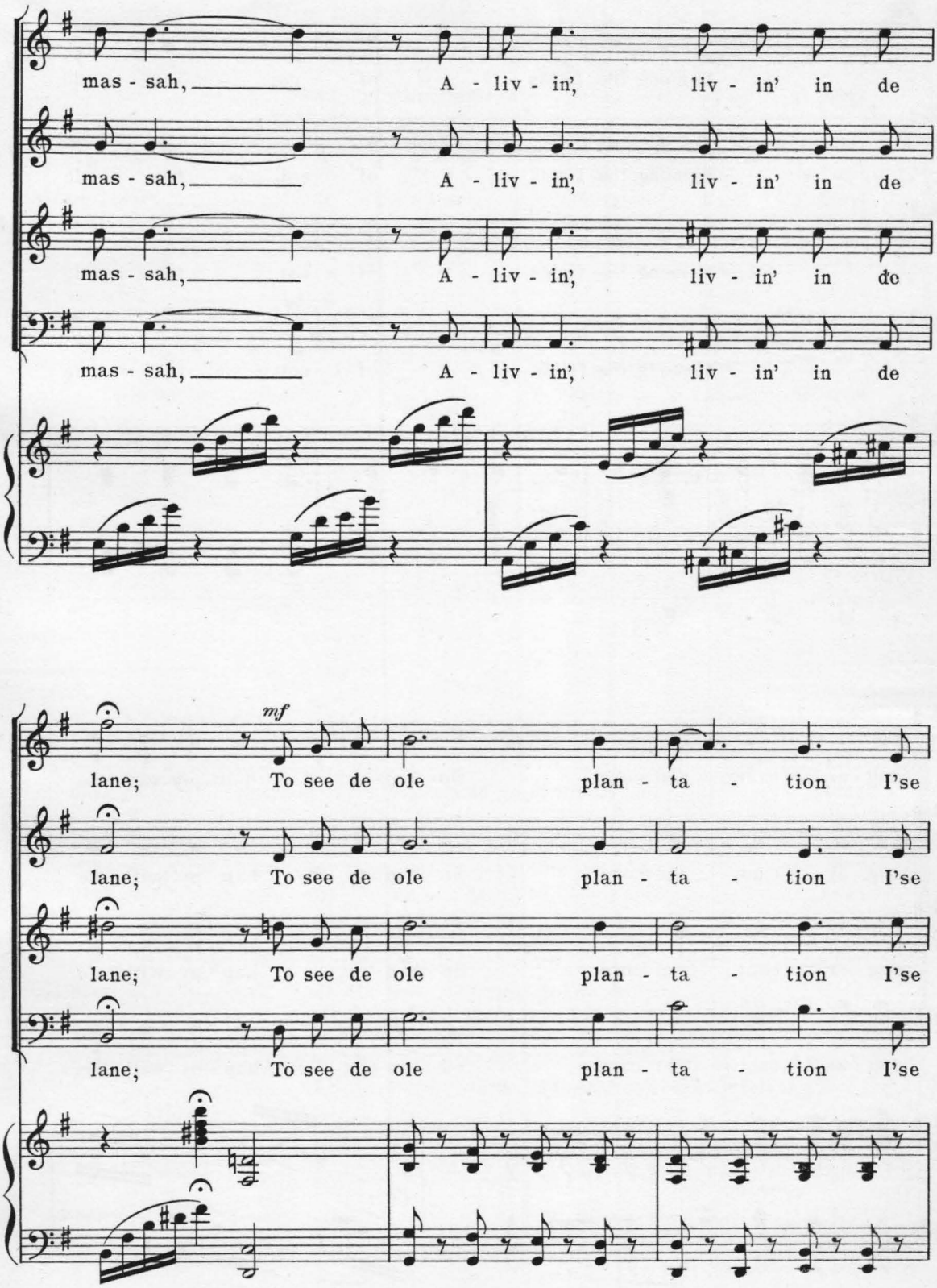
sug-ar - cane and corn. So hap-py, hap-py with ole

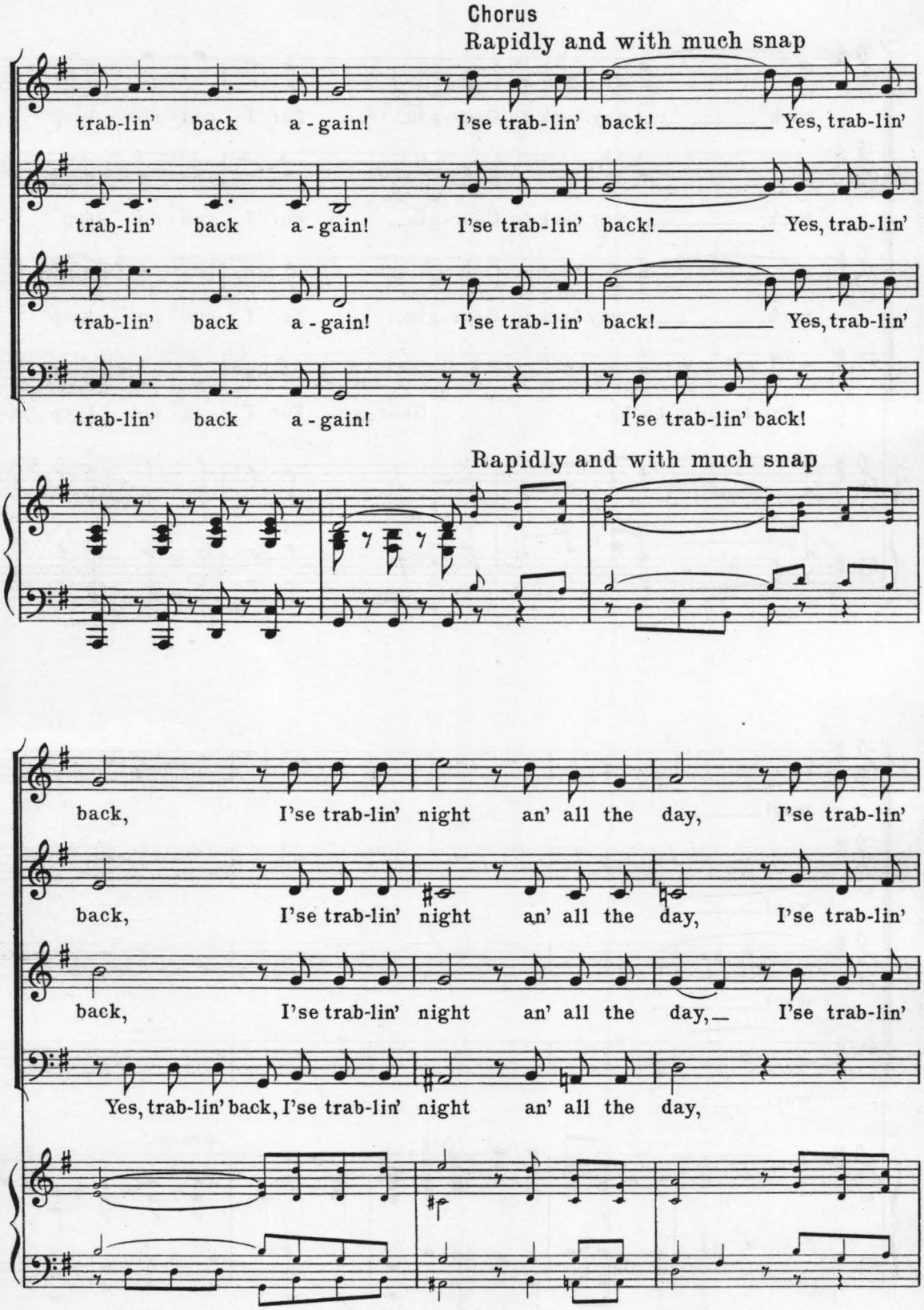
sug-ar - cane and corn. So hap-py, hap-py with ole

sug-ar - cane and corn. So hap-py, hap-py with ole

sug-ar - cane and corn. So hap-py, hap-py with ole

pp


mas - sah, A - liv - in', liv - in' in de
mas - sah, A - liv - in', liv - in' in de
mas - sah, A - liv - in', liv - in' in de
mas - sah, A - liv - in', liv - in' in de
mf
lane; To see de ole plan - ta - tion I'se
lane; To see de ole plan - ta - tion I'se
lane; To see de ole plan - ta - tion I'se
lane; To see de ole plan - ta - tion I'se


Chorus
Rapidly and with much snap
trab-lin' back a-gain! I'se trab-lin' back! Yes, trab-lin'
trab-lin' back a-gain! I'se trab-lin' back! Yes, trab-lin'
trab-lin' back a-gain! I'se trab-lin' back! Yes, trab-lin'
trab-lin' back a-gain! I'se trab-lin' back!
Rapidly and with much snap
back, I'se trab-lin' night an' all the day, I'se trab-lin'
back, I'se trab-lin' night an' all the day, I'se trab-lin'
back, I'se trab-lin' night an' all the day, I'se trab-lin'
Yes, trab-lin' back, I'se trab-lin' night an' all the day,

back, way back to Geor-gia For I can-not keep a-

back, way back to Geor-gia For I can-not keep a-

back, way back to Geor-gia For I can-not keep a-

I'se trab-lin' back, Geor-gia For I can-not keep a-

way!

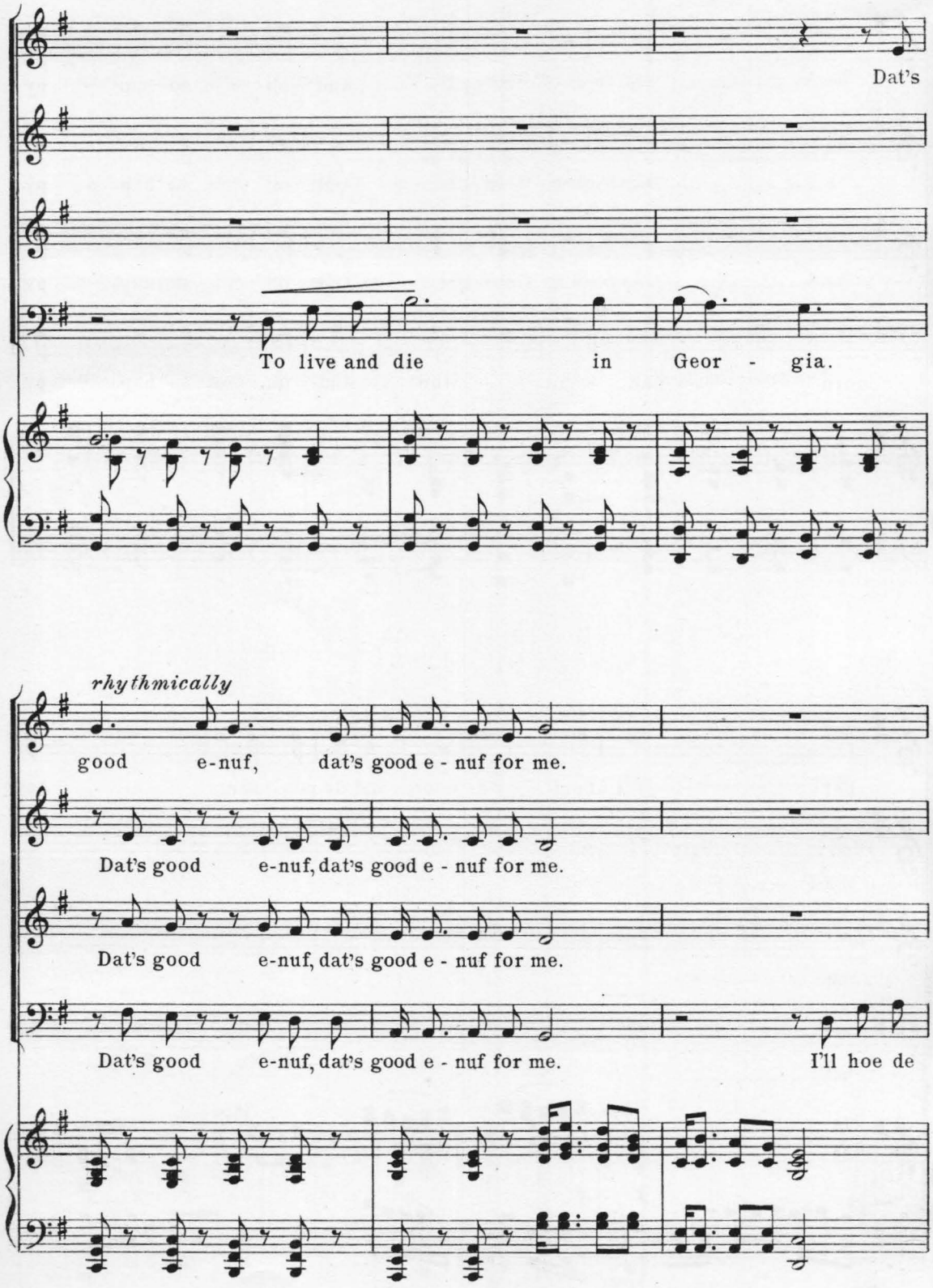
way!

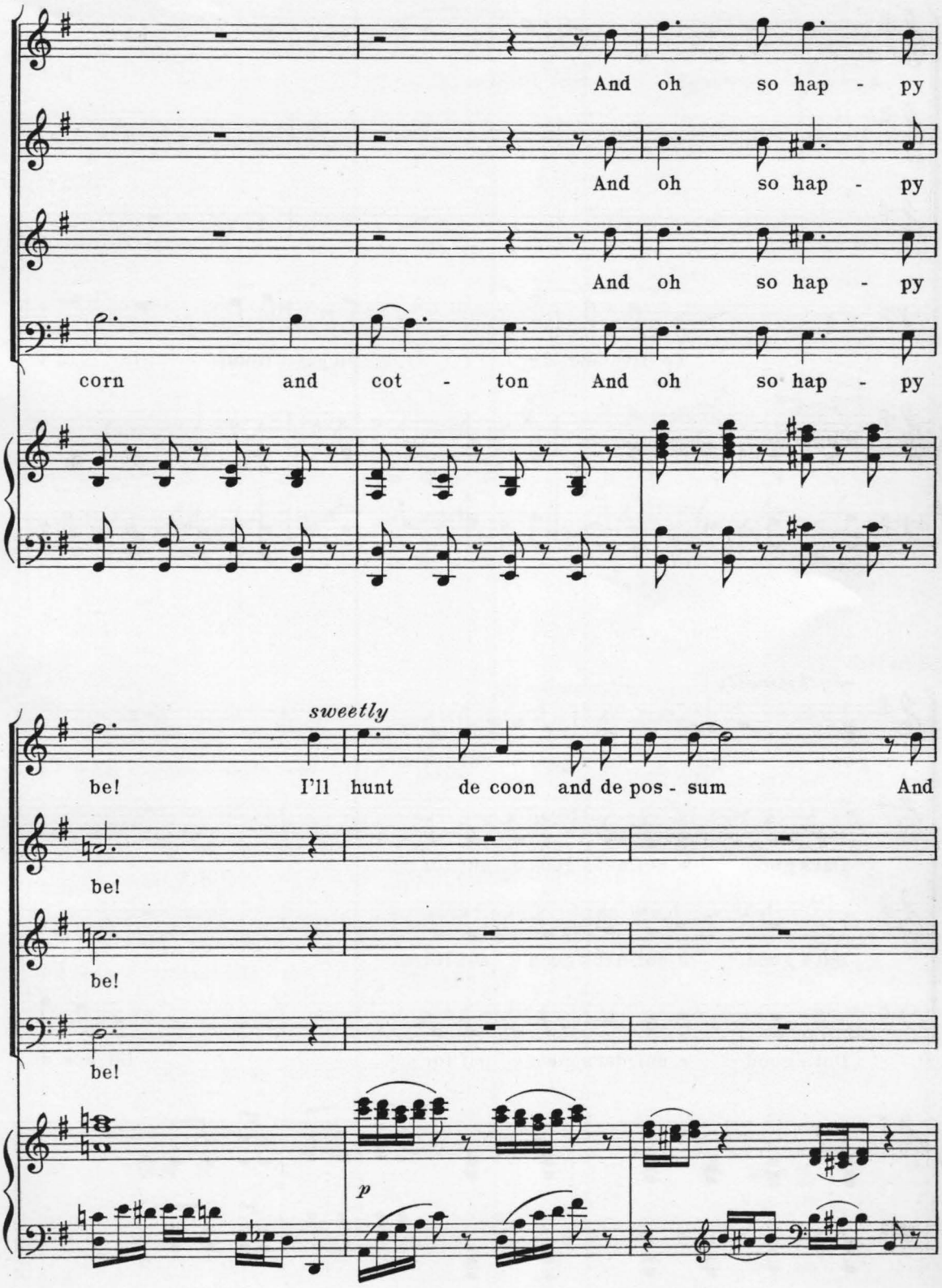
way!

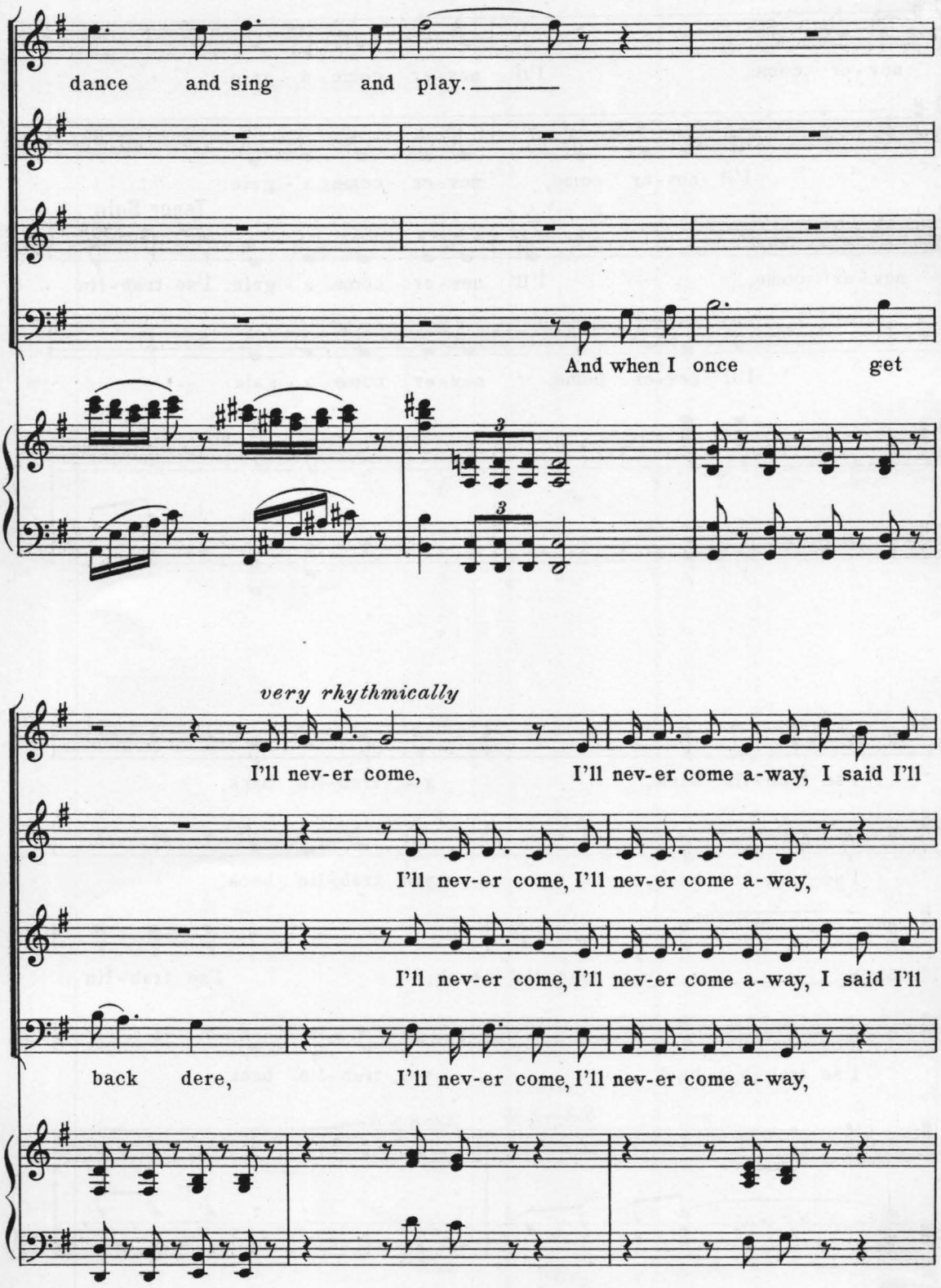
way!

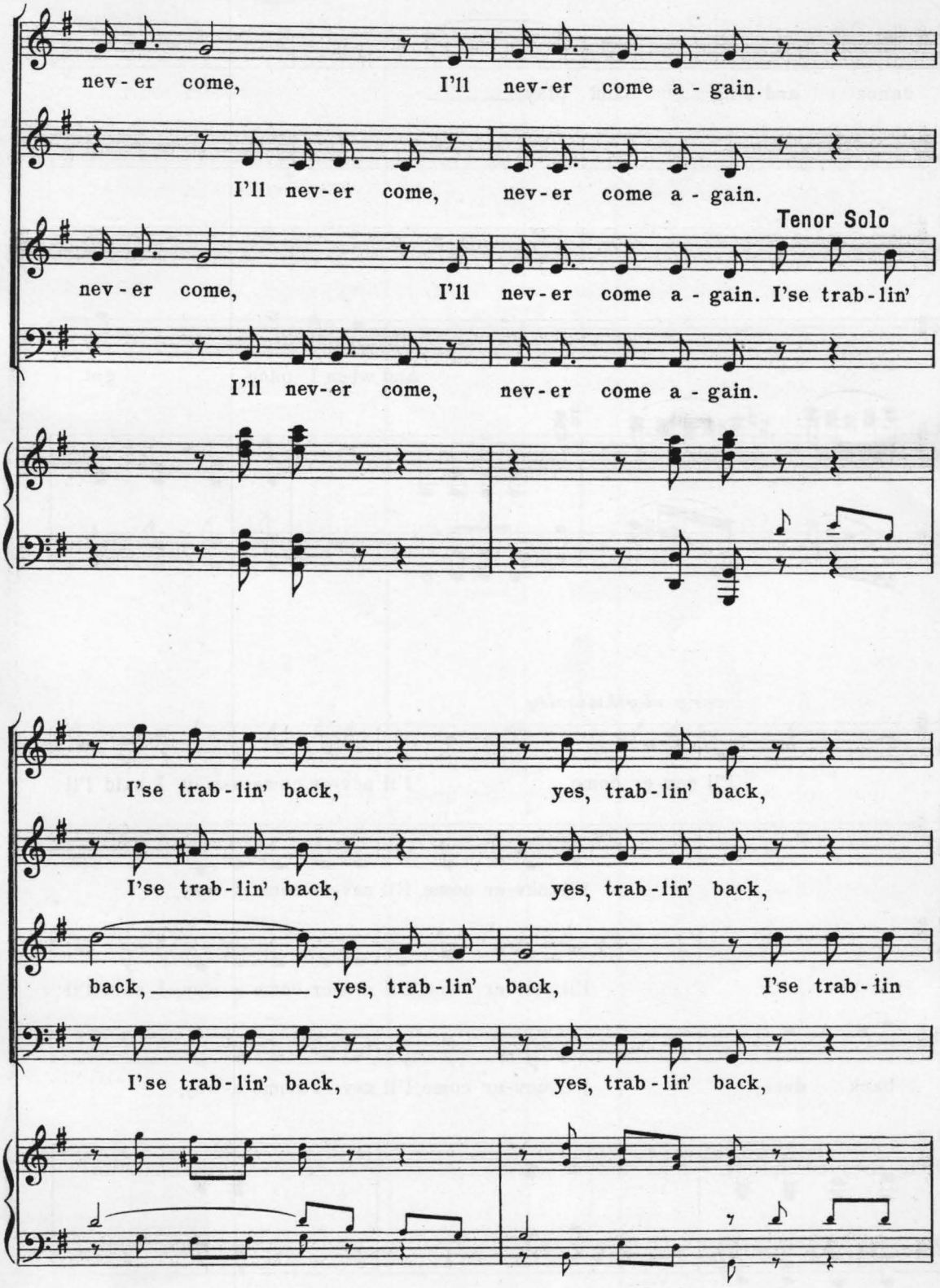
f

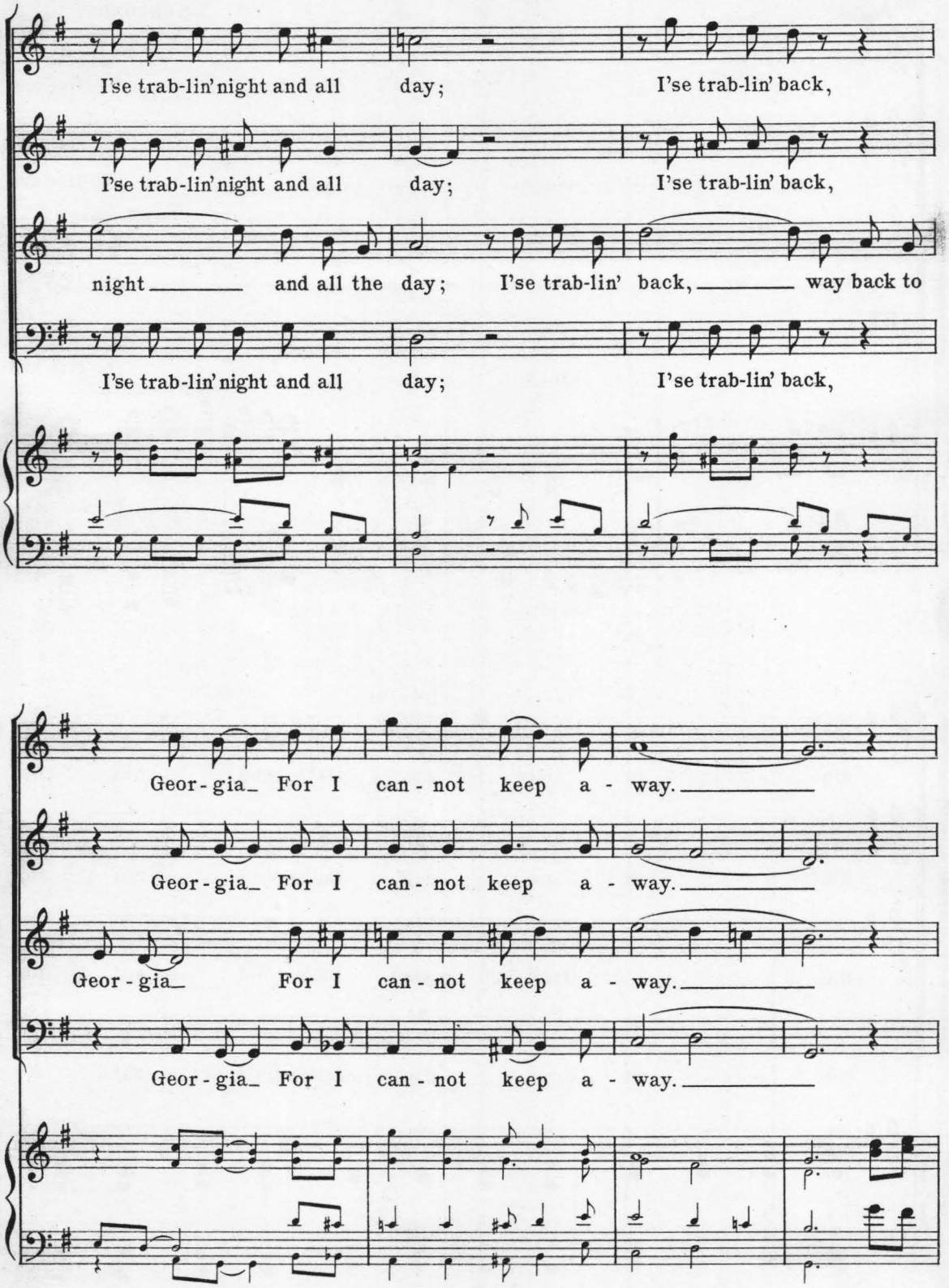
decresc.

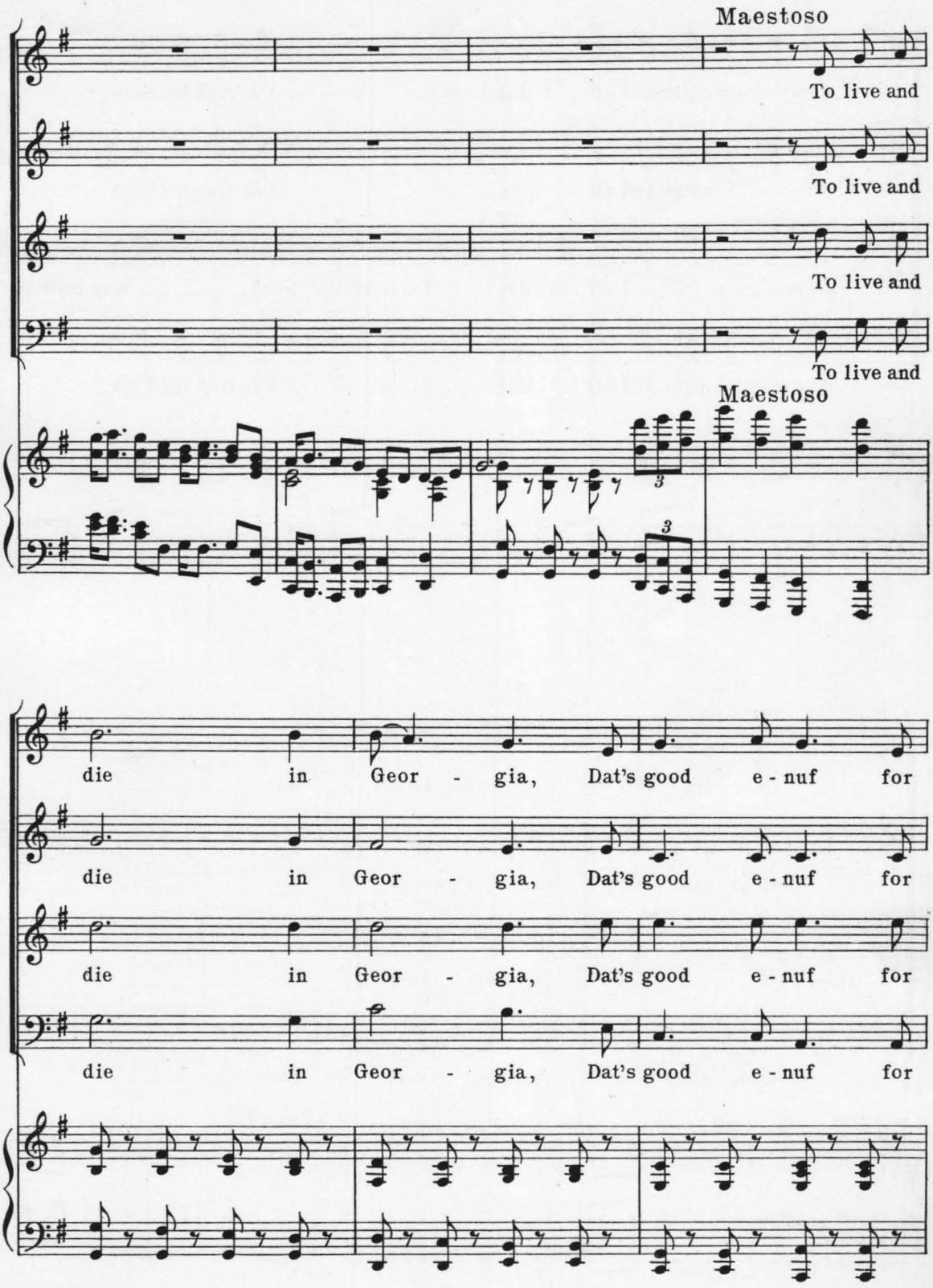

Dat's
To live and die in Geor - gia.
rhythmically
good e-nuf, dat's good e - nuf for me.
Dat's good e-nuf, dat's good e - nuf for me.
Dat's good e-nuf, dat's good e - nuf for me.
Dat's good e-nuf, dat's good e - nuf for me.
I'll hoe de


And oh so hap - py
And oh so hap - py
And oh so hap - py
corn and cot - ton And oh so hap - py
sweetly
be! I'll hunt de coon and de pos - sum And
be!
be!
be!
p


dance and sing and play.
And when I once get
very rhythmically
I'll nev-er come, I'll nev-er come a-way, I said I'll
I'll nev-er come, I'll nev-er come a-way,
I'll nev-er come, I'll nev-er come a-way, I said I'll
back dere, I'll nev-er come, I'll nev-er come a-way,


nev-er come, I'll nev-er come a-gain.
I'll nev-er come, nev-er come a-gain.
Tenor Solo
nev-er come, I'll nev-er come a-gain. I'se trab-lin'
I'll nev-er come, nev-er come a-gain.
I'se trab-lin' back, yes, trab-lin' back,
I'se trab-lin' back, yes, trab-lin' back,
back, yes, trab-lin' back, I'se trab-lin
I'se trab-lin' back, yes, trab-lin' back,


I'se trab-lin' night and all day; I'se trab-lin' back,
I'se trab-lin' night and all day; I'se trab-lin' back,
night and all the day; I'se trab-lin' back, way back to
I'se trab-lin' night and all day; I'se trab-lin' back,
Geor-gia For I can-not keep a-way.
Geor-gia For I can-not keep a-way.
Geor-gia For I can-not keep a-way.
Geor-gia For I can-not keep a-way.


Maestoso
To live and
To live and
To live and
To live and
Maestoso
die in Geor - gia, Dat's good e - nuf for
die in Geor - gia, Dat's good e - nuf for
die in Geor - gia, Dat's good e - nuf for
die in Geor - gia, Dat's good e - nuf for

me, I'll hoe de corn and cot - ton And

me, I'll hoe de corn and cot - ton And

me, I'll hoe de corn and cot - ton And

me, I'll hoe de corn and cot - ton And

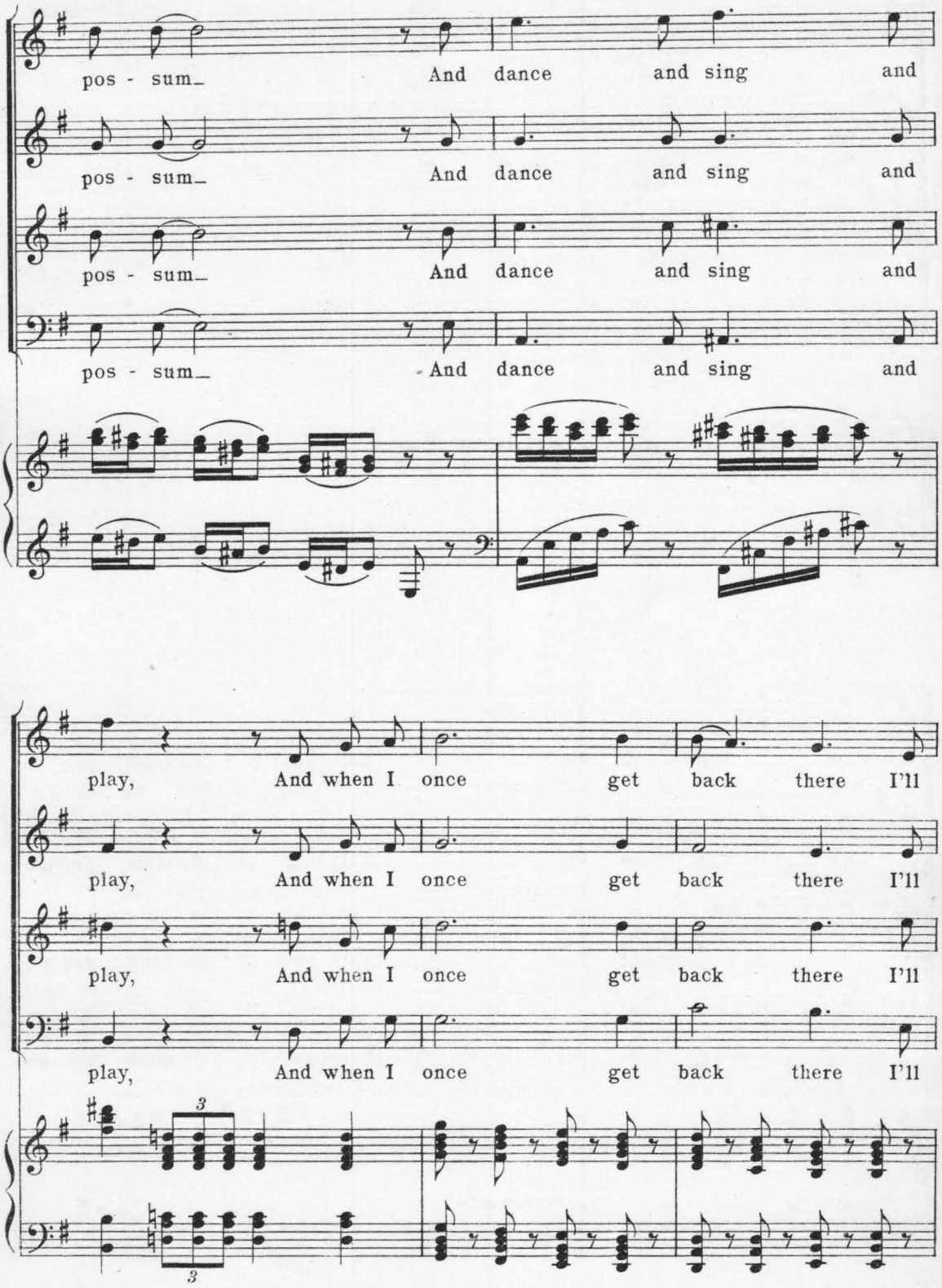
quietly

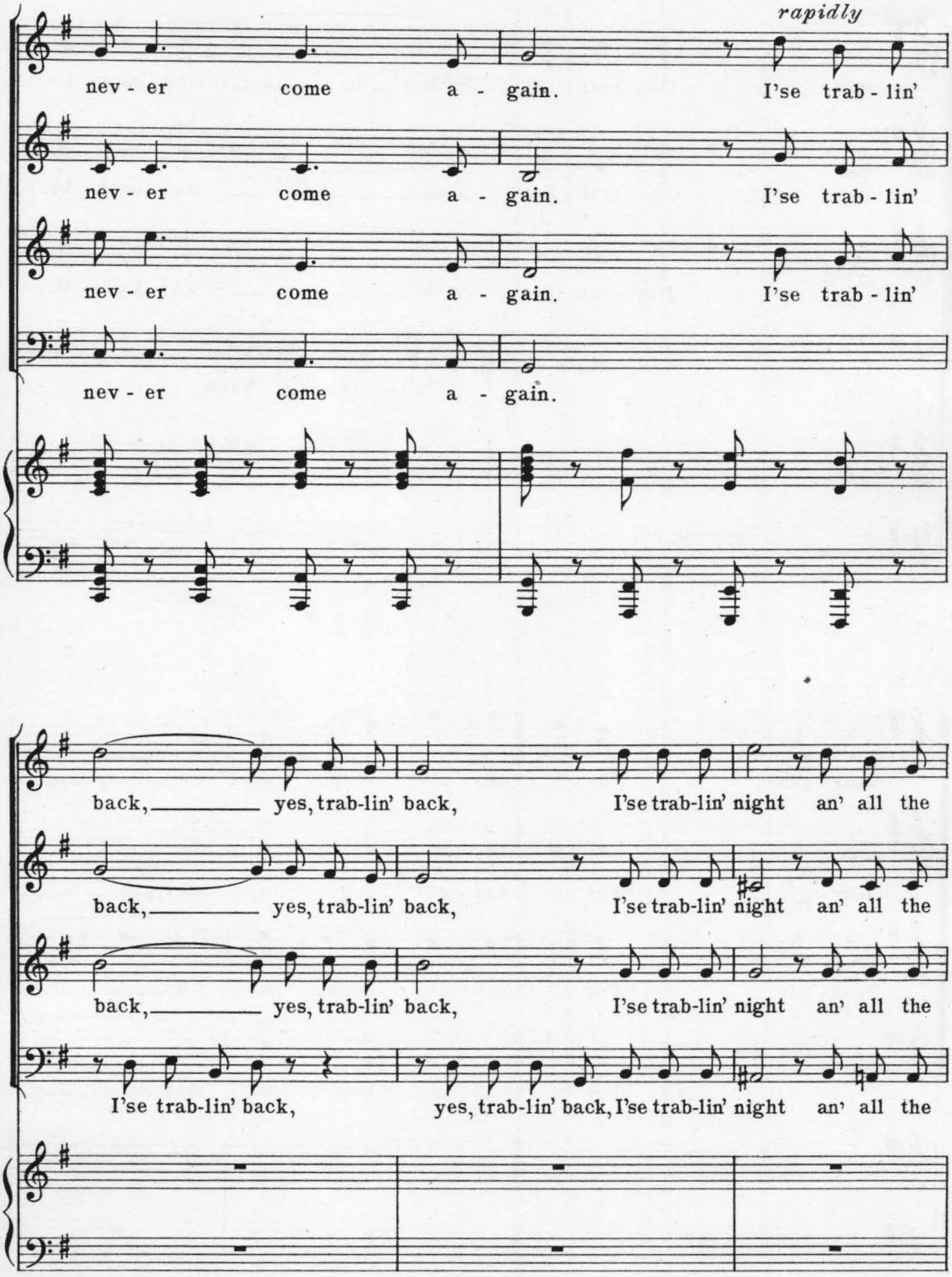
oh so hap - py be, I'll hunt de coon and de

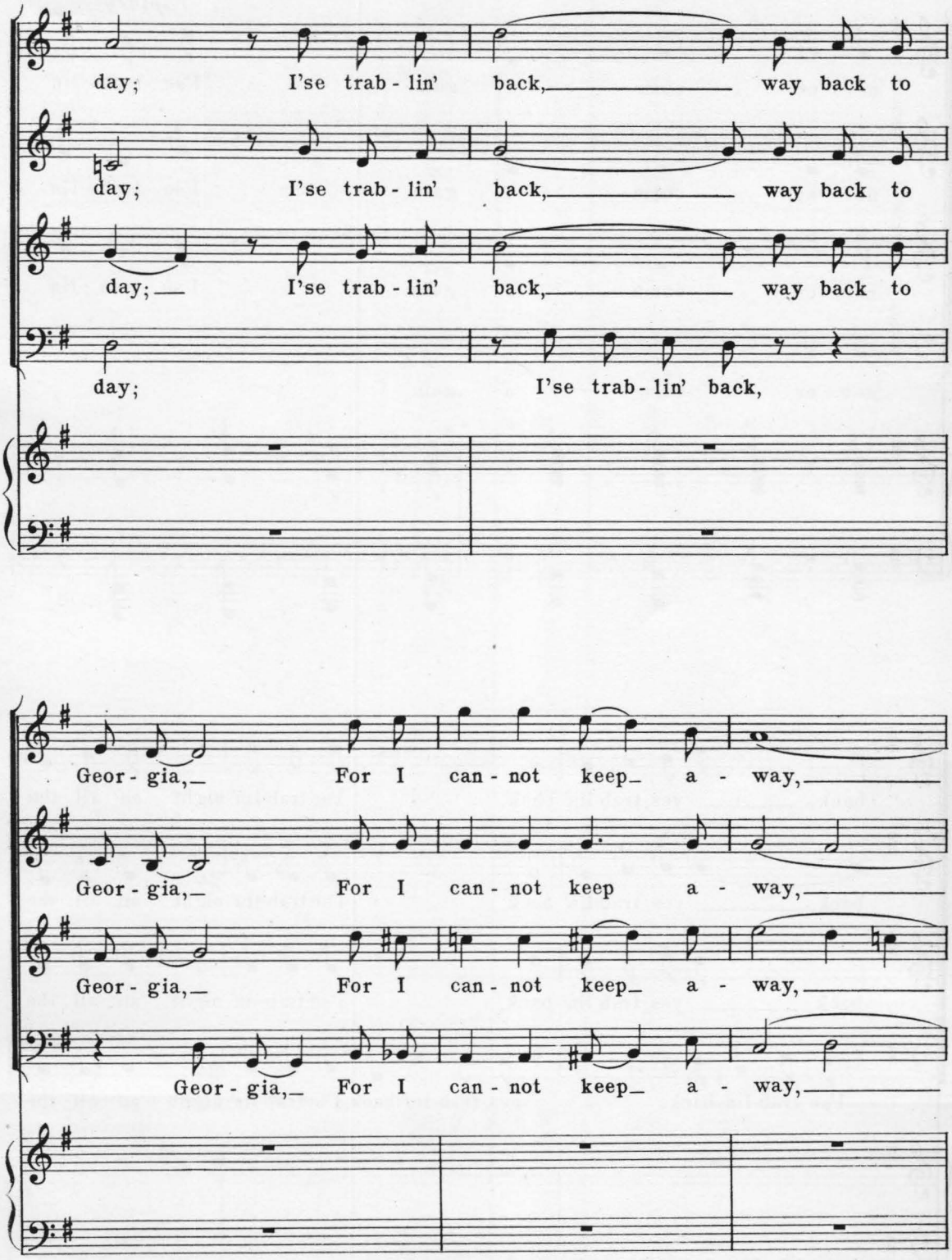
oh so hap - py be, I'll hunt de coon and de

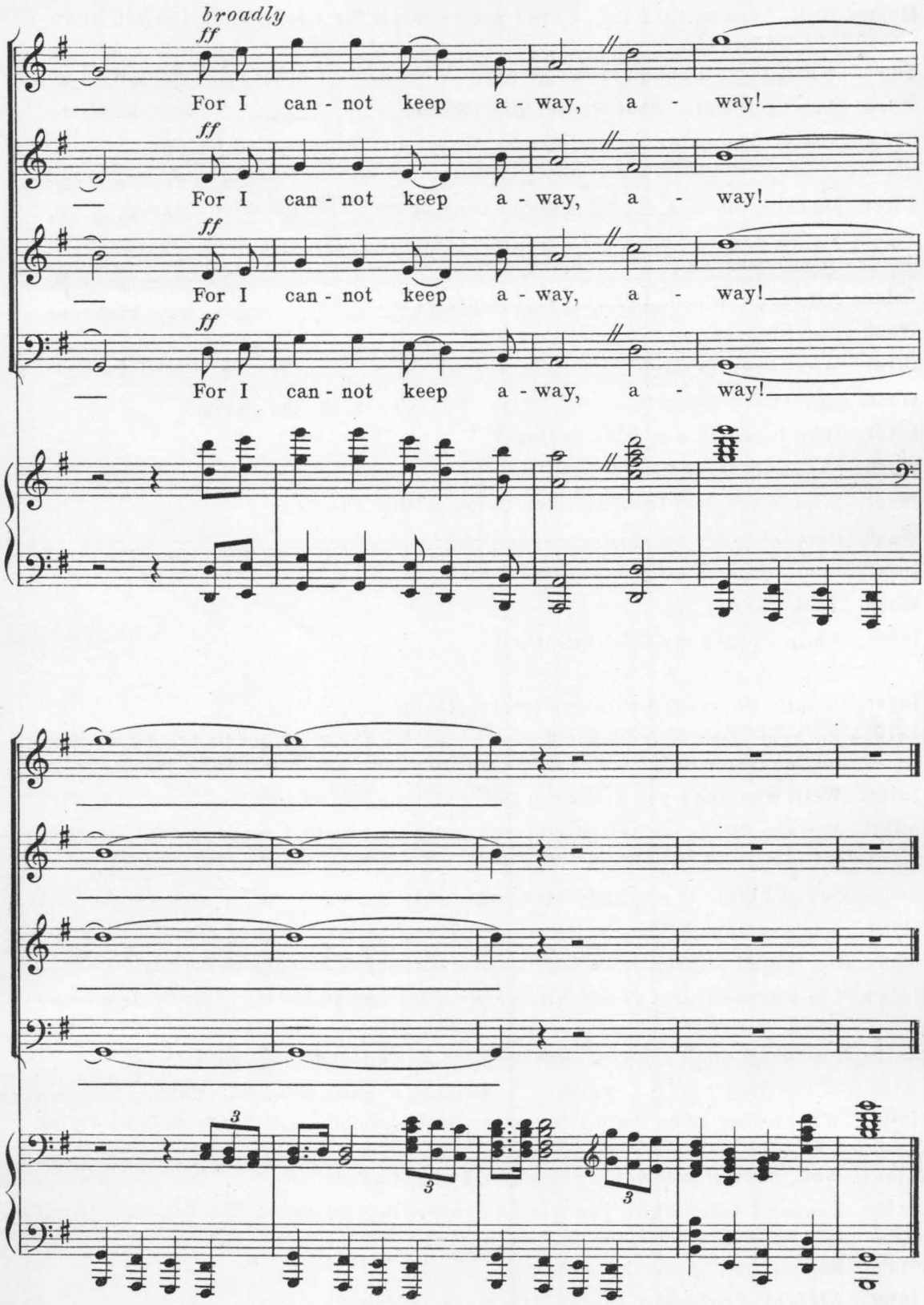
oh so hap - py be, I'll hunt de coon and de

oh so hap - py be, I'll hunt de coon and de


pos - sum_ And dance and sing and
pos - sum_ And dance and sing and
pos - sum_ And dance and sing and
pos - sum_ And dance and sing and
play, And when I once get back there I'll
play, And when I once get back there I'll
play, And when I once get back there I'll
play, And when I once get back there I'll
3
3


rapidly
nev - er come a - gain. I'se trab - lin'
nev - er come a - gain. I'se trab - lin'
nev - er come a - gain. I'se trab - lin'
nev - er come a - gain.
back, yes, trab-lin' back, I'se trab-lin' night an' all the
back, yes, trab-lin' back, I'se trab-lin' night an' all the
back, yes, trab-lin' back, I'se trab-lin' night an' all the
I'se trab-lin' back, yes, trab-lin' back, I'se trab-lin' night an' all the


day; I'se trab - lin' back, way back to
day; I'se trab - lin' back, way back to
day; I'se trab - lin' back, way back to
day; I'se trab - lin' back,
Geor - gia, For I can - not keep a - way,
Geor - gia, For I can - not keep a - way,
Geor - gia, For I can - not keep a - way,
Geor - gia, For I can - not keep a - way,


broadly
ff
For I can - not keep a - way, a - way!
ff
For I can - not keep a - way, a - way!
ff
For I can - not keep a - way, a - way!
ff
For I can - not keep a - way, a - way!

Mose: Well, Snowball _____, I ain't seen you all for a long time. Did you know I got married?

Snow: What! you all got married! So did I. What kind of a wife did you get?

Mose: An angel. Dat's what she is! An ANGEL.

Snow: *(sadly)* You shore am more lucky than I am. Mine is still living.

Inter: Washington _____, I'll bet you can't answer five questions wrong.

Wash: I sure can— I'm always making true for false and them plusses instead of minuses.

Inter: All right, who is the Superintendent of this School?

Wash: Abe Lincoln.

Inter: What town is this?

Wash: Gay Paree *(chuckle)*.

Inter: Who is worth a million dollars?

Wash: *(thumbs to shoulders)* I am.

Inter: Who is the best looking Dark Cloud in this show?

Wash: *(looks them all over and names the worst looking one)*

Inter: Let's see, how many questions is that?

Wash: That's four.

Inter: I win! That's my fifth question!

Inter: What's the matter with you lately, Rastus _____?

Rastus: I'm just sick. That's what I am. The doctor says I've got to drink a lot of water, because a lot of water keeps me from becomin' stiff in the joints.

Inter: Well, why don't you drink a lot of water so you will be well?

Rastus: You see, Mr. _____, the joints around this town don't serve water.

Amos: Say, a heifer is a mighty fine hog.

Midn't: A heifer don't belong to the hog family— it's a variety of sheep.

Amos: No, it ain't a sheep, it's a hog. I know surenuf it belongs to the hog family.

Midn't: I can prove it is a sheep. Rastus, we'll let you settle the dispute. Is a heifer a hog or a sheep?

Rastus: I'm sure I don't know.— I really don't know much about poultry.

Inter: What seems to be the matter with you Midnight ____? You seem to be having a difficult time sitting still.

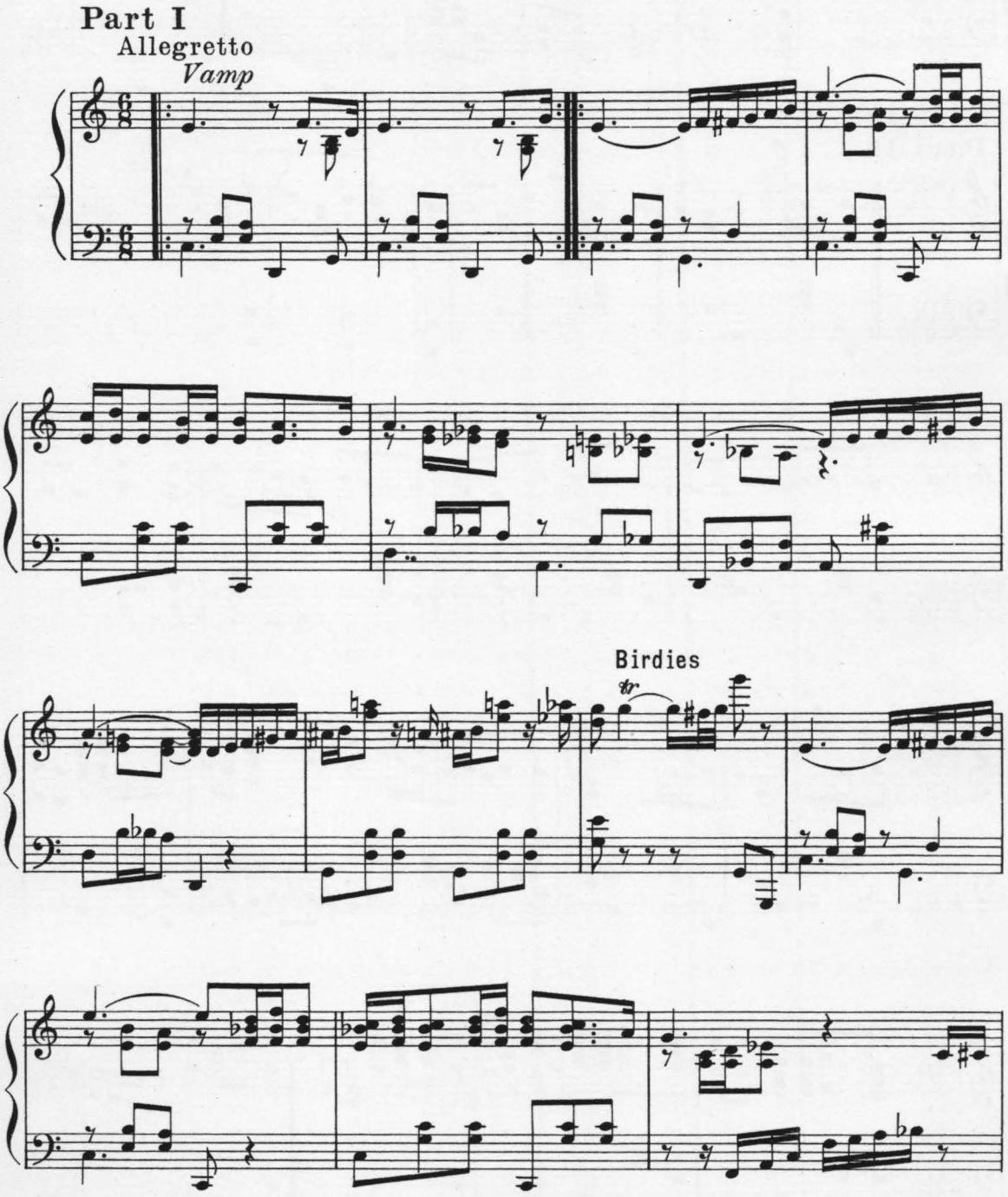
Midn't: Well, Boss, if you would ask me to, I might dance.

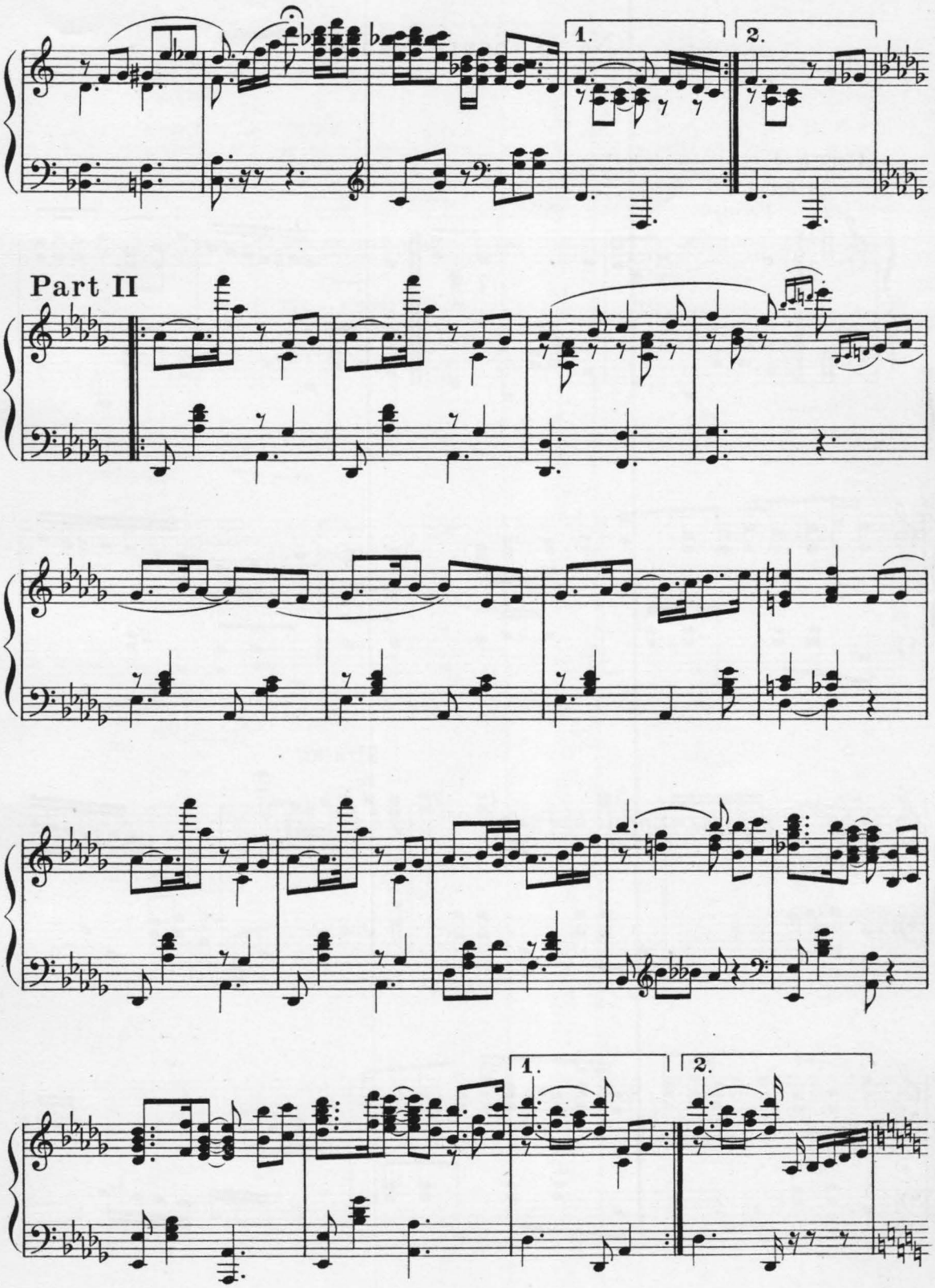
Inter: Dance? I didn't know you were a dancer. Do you do tap like *(use the name of the one doing the tap dance)*.

Midn't: No suh, but I sure can scarf!

Inter: Alright, Professor. *(Motions for music to begin)*

No. 8. Scarf Dance




1.
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Part II
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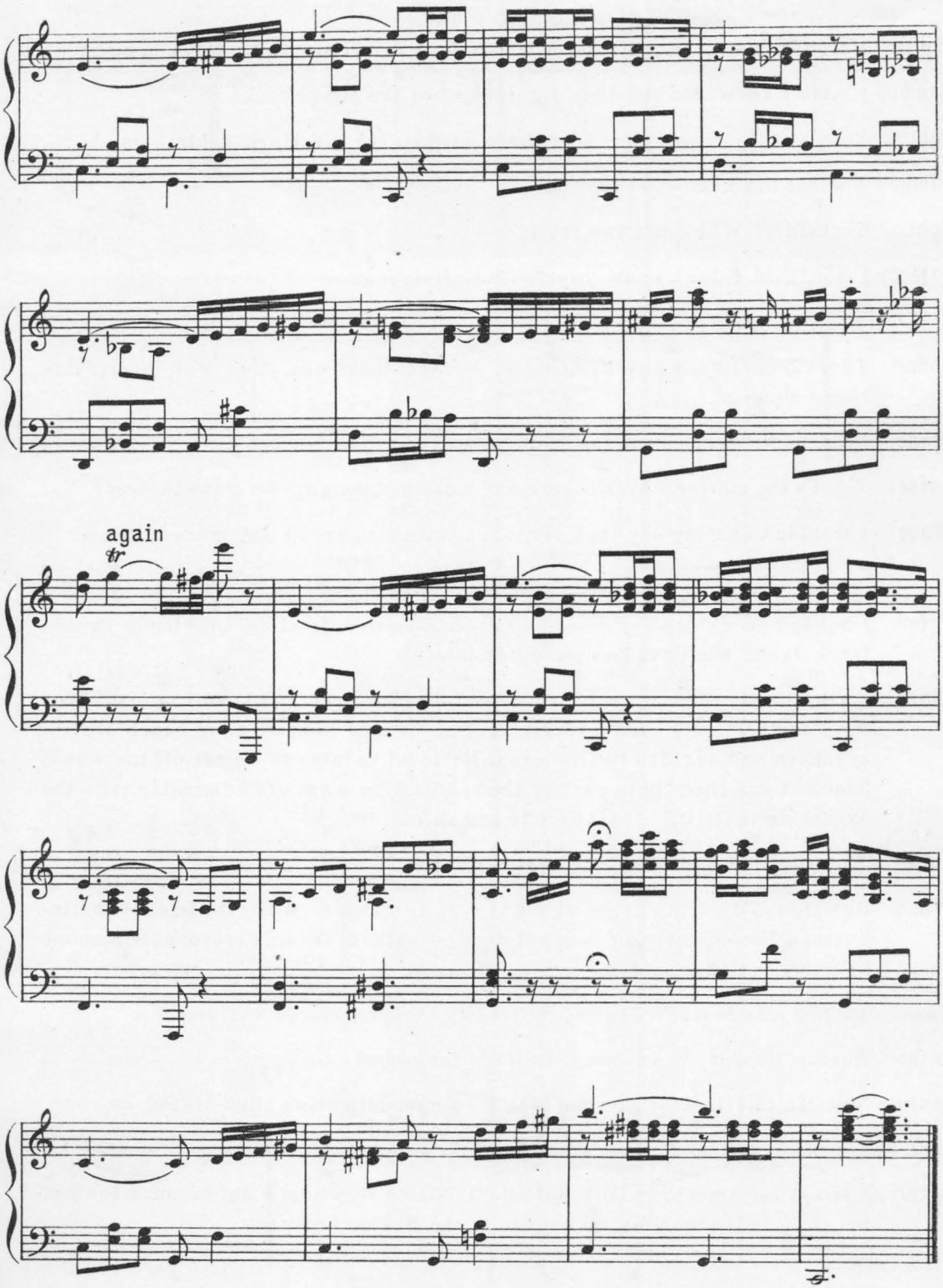

again
tr

Light'g: My wife and I are certainly a fine pair. I know how to keep her happy.

Sambo: I wish I knew. Me and Liza fights mos' of the time.

Light'g: Very simple. Every time I meet my wife I give her a great, big kiss.

Sambo: A great big kiss,– oh boy!

Light'g: Certainly! Why don't you try it?

Sambo: I'se afraid I don't know your wife well enough.

Inter: There hasn't been any hanging of horsethieves out your way lately, has there Mose _____?

Mose: No suh! No excitement for a long time.

Inter: What's the matter? Aren't there any more bad people? No more thieves?

Mose: I wouldn't exactly say that, Mr. _____, but there aren't any more horses.

Inter: I haven't seen *(name of member of the cast or some local boy)* practising for the track-team; what has he been doing lately?

Wash: Well, you see Mr. _____, he ain't been feeling exactly himself lately. When the Fourth of July came around, _____ bought himself a big bunch of fire-crackers and decided to fire a real National Salute; so, he set off the whole bunch at one time. This part of the celebration went off admirably; with the exception that _____ set fire to his shirt-tail.

Inter: That was most unfortunate, was it not?

Wash: Rawther, I'd say and then again it was fortunate. While the fire was extinguished immediately, it was not done so without doing a reasonable amount of damage to his anatomy.

(During the last joke Rastus stands and violently shakes his hand and points.)

Inter: Rastus, Rastus, do you want to leave the room?

Rastus: Now, Mr. Interlocutor, you don't think I am standing here hitch-hiking, do you?

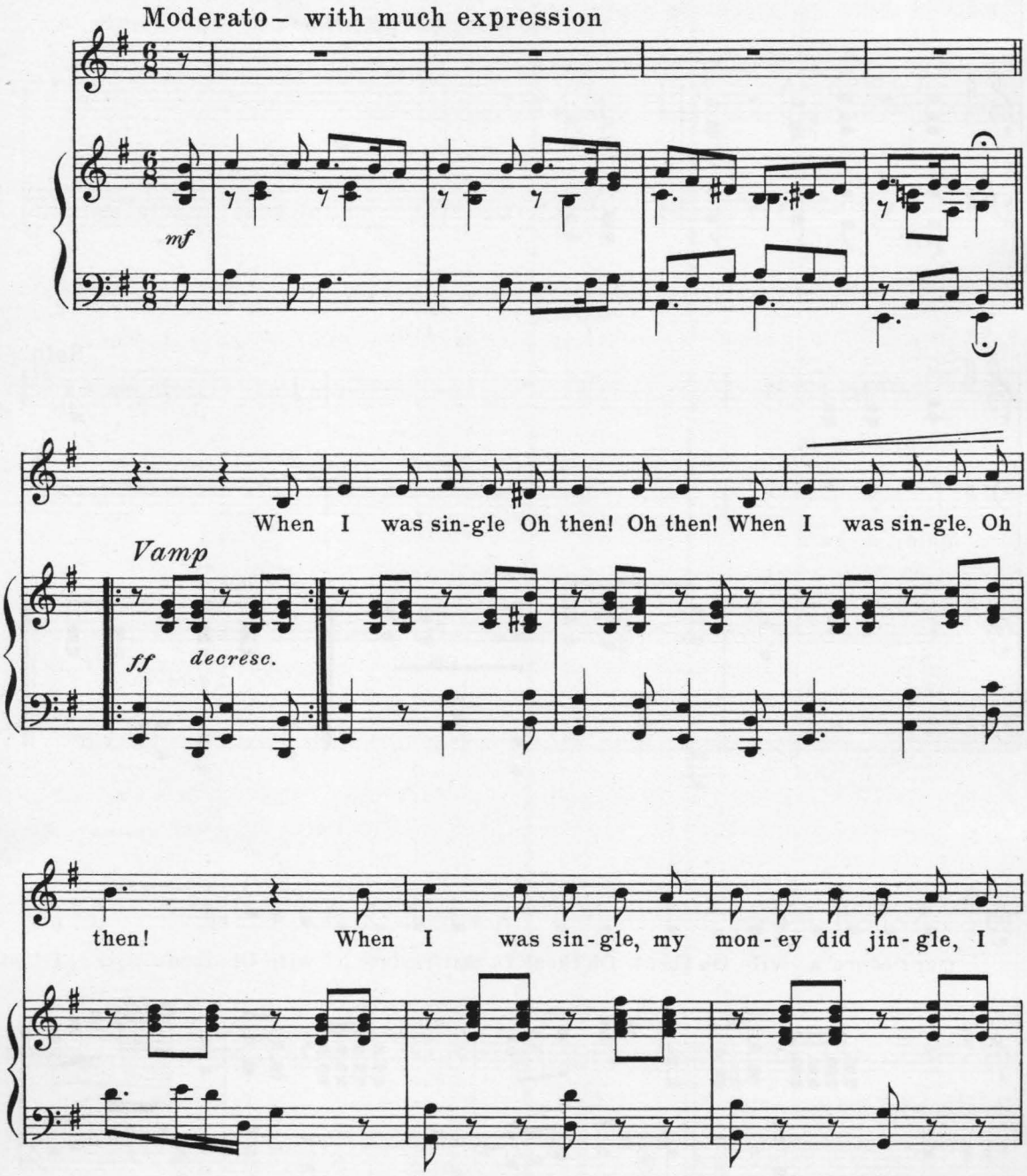
(Interlocutor nods, Rastus goes off Stage but takes place at beginning of next song.)

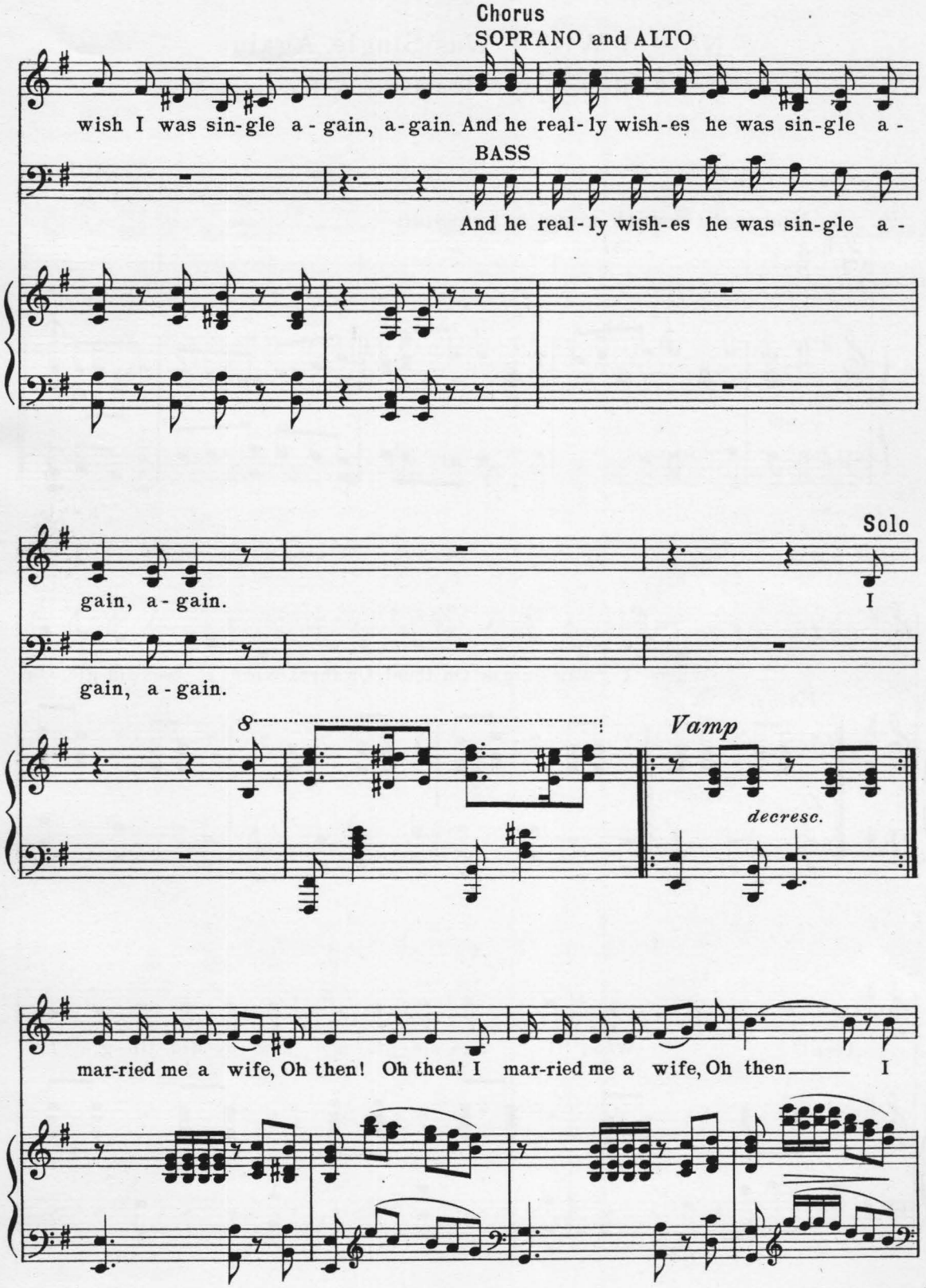
Inter: *(rising)* An American Folk Ballad, "I Wish I Was Single Again" sung for you by _____, with the able assistance of the Entire Company.

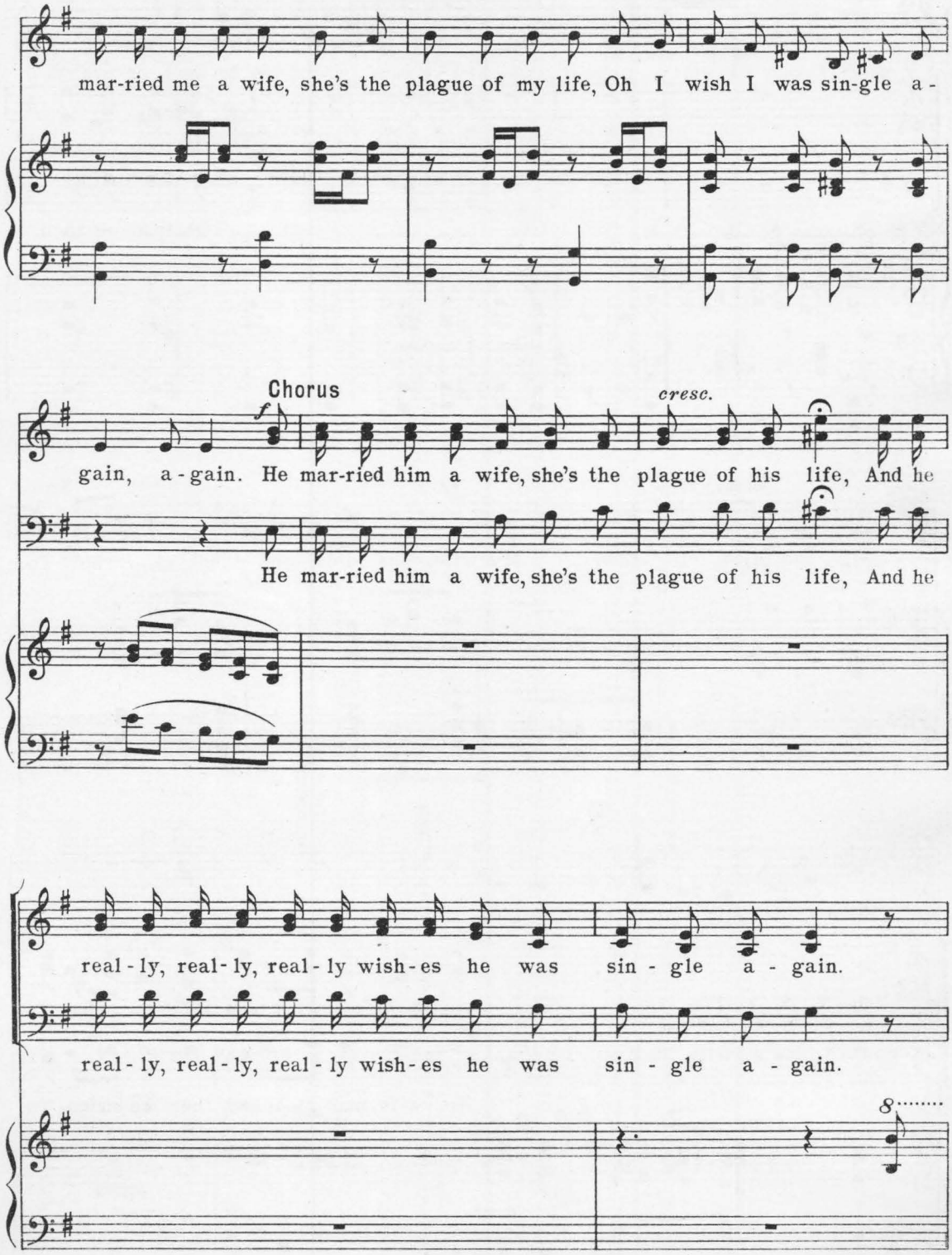
No. 9. I Wish I Was Single Again

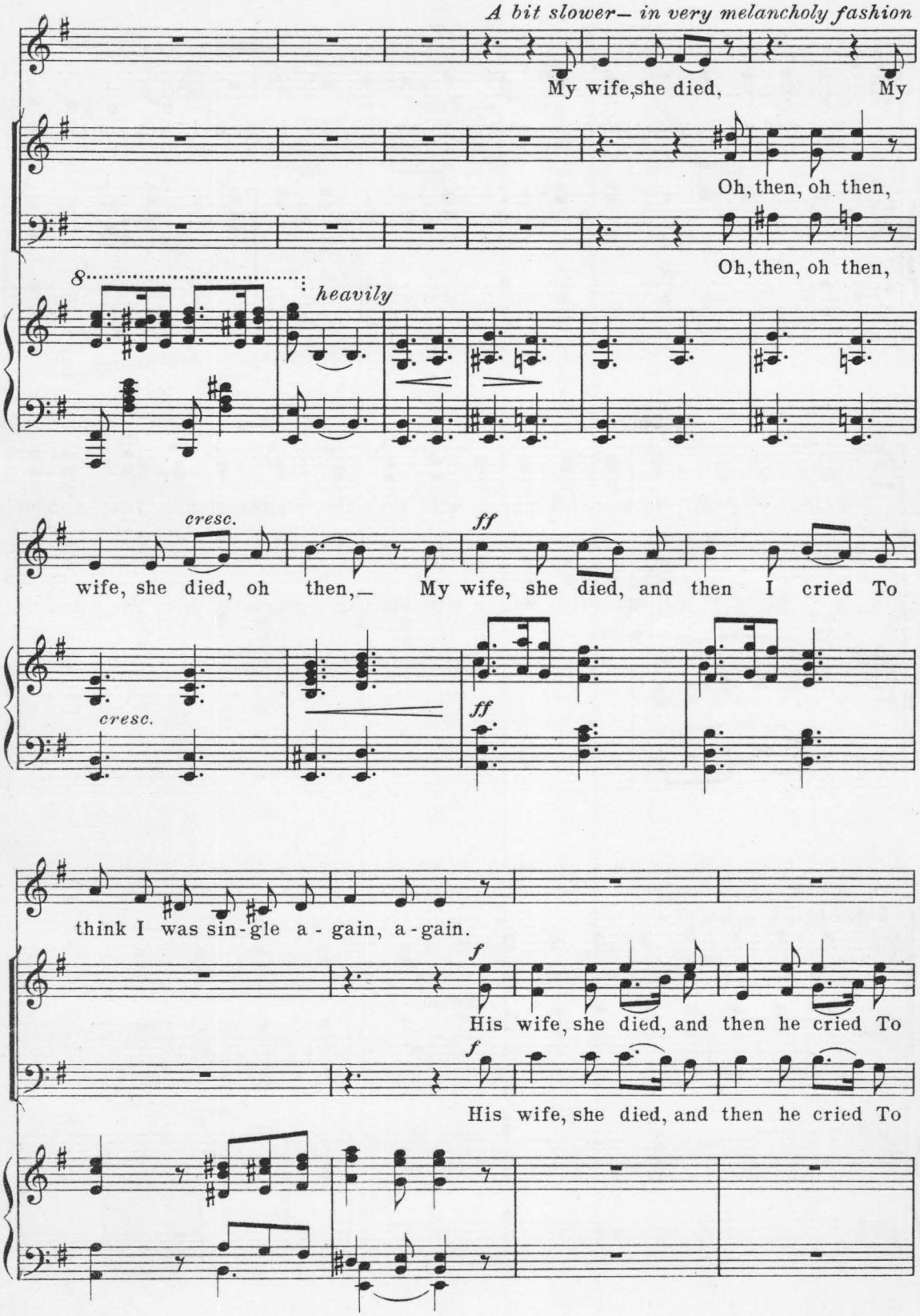
Baritone Solo and Chorus (S. A. B.)

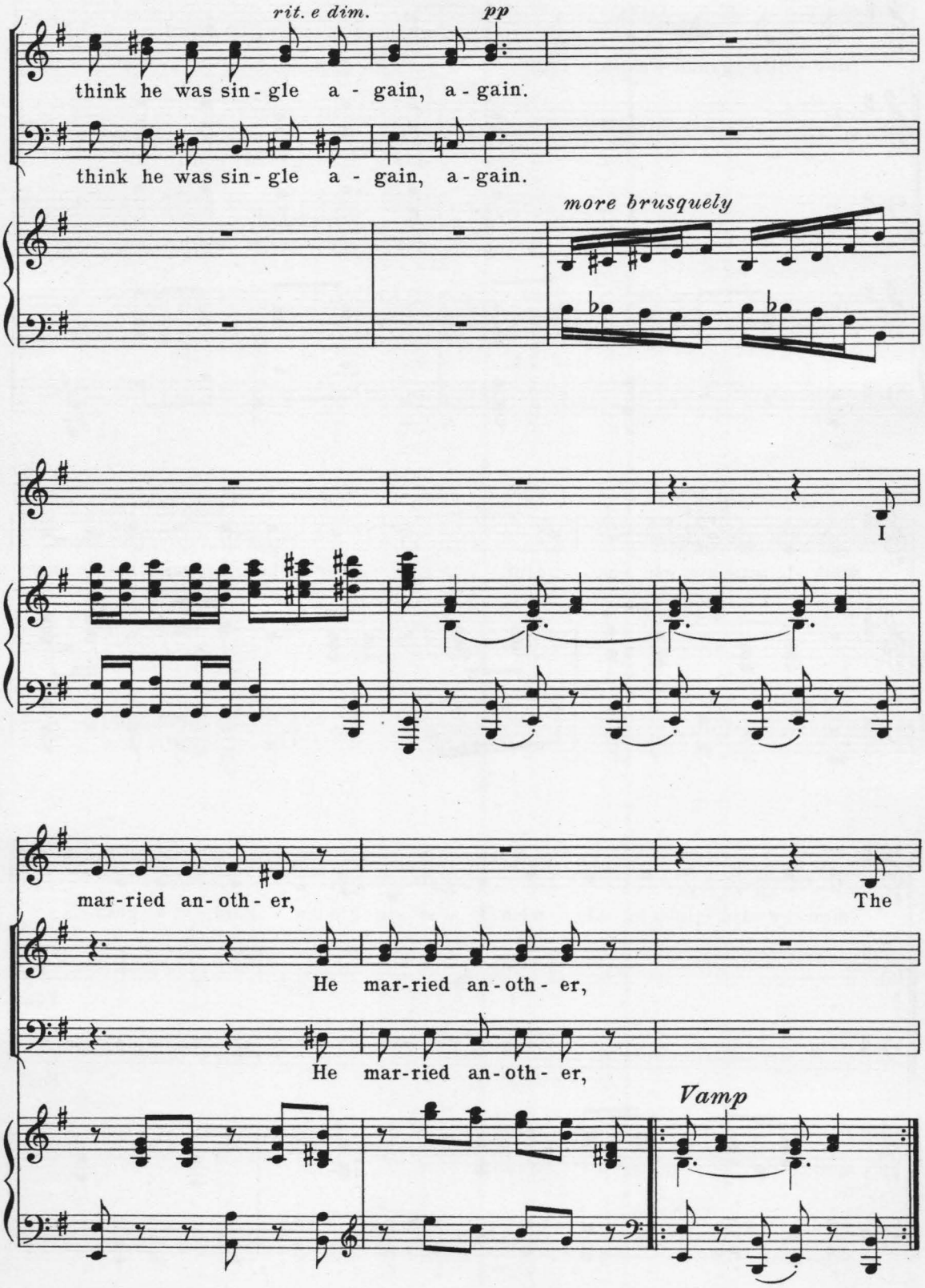
Traditional

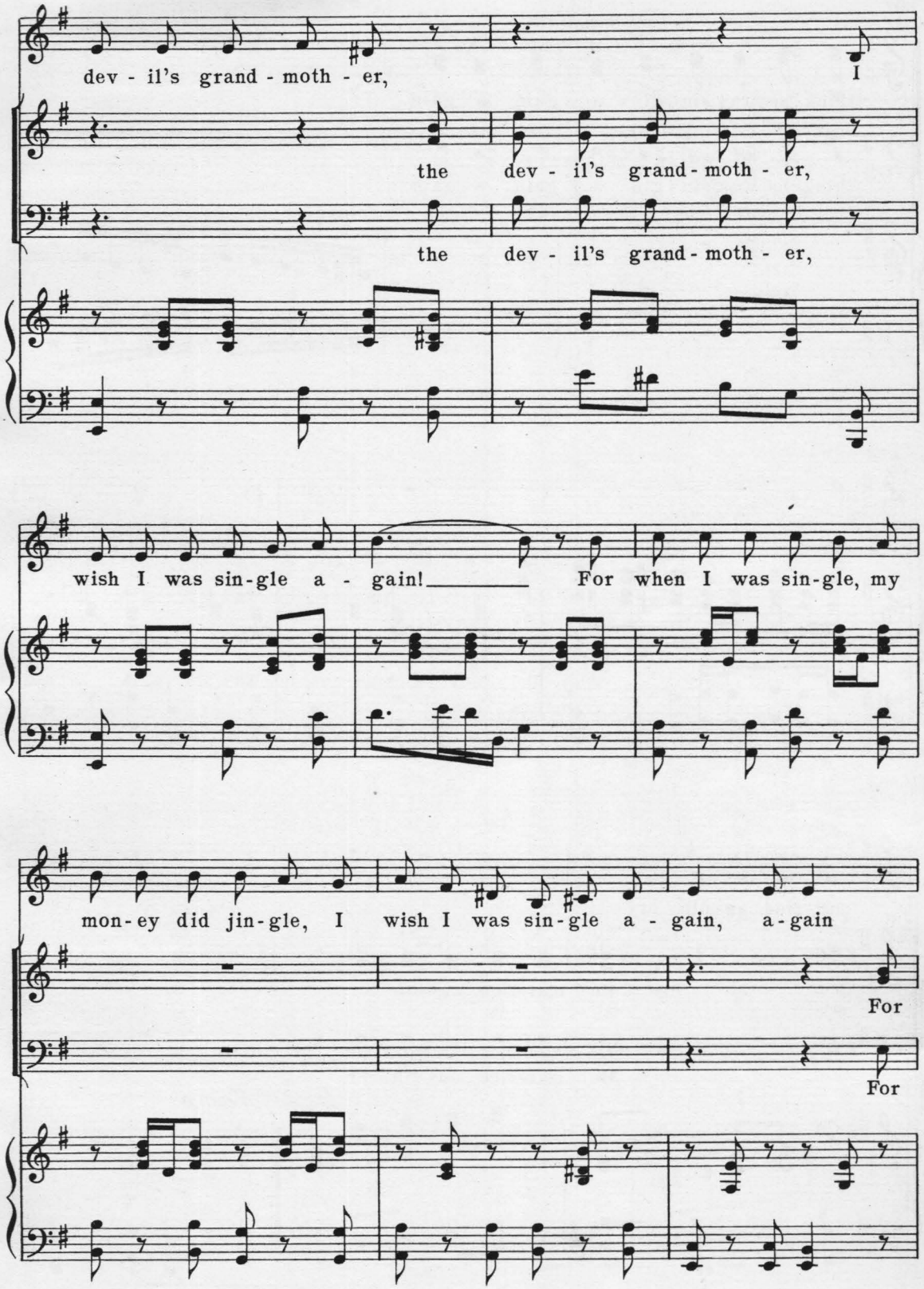


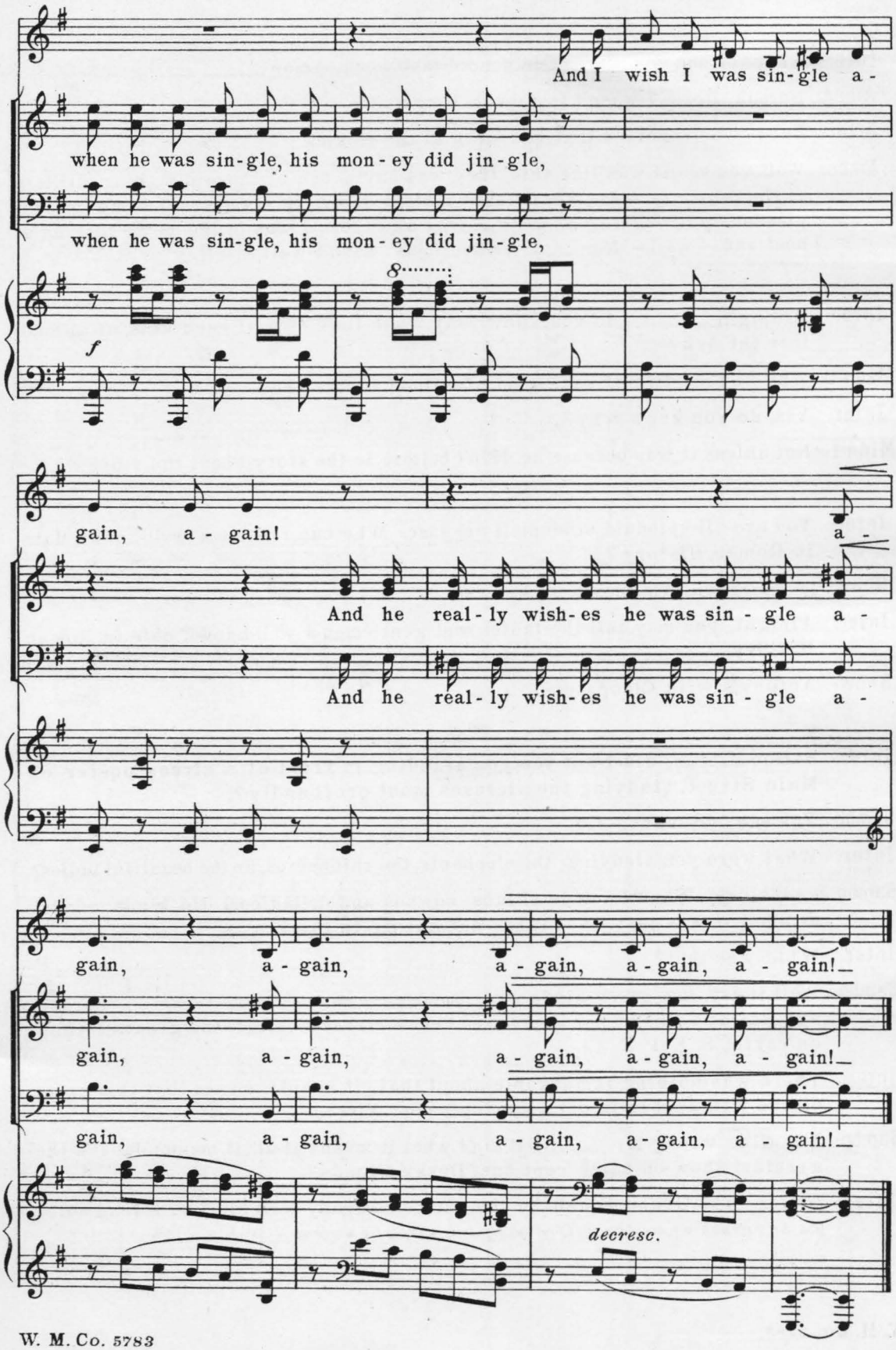

Chorus
SOPRANO and ALTO
wish I was sin-gle a-gain, a-gain. And he real-ly wish-es he was sin-gle a-
BASS
And he real-ly wish-es he was sin-gle a-
gain, a-gain.
Solo
I
gain, a-gain.
8
Vamp
decresc.
mar-ried me a wife, Oh then! Oh then! I mar-ried me a wife, Oh then I


mar-ried me a wife, she's the plague of my life, Oh I wish I was sin-gle a-
Chorus
f
cresc.
gain, a-gain. He mar-ried him a wife, she's the plague of his life, And he
He mar-ried him a wife, she's the plague of his life, And he
real-ly, real-ly, real-ly wish-es he was sin-gle a-gain.
real-ly, real-ly, real-ly wish-es he was sin-gle a-gain.
8


A bit slower— in very melancholy fashion
My wife, she died, My
Oh, then, oh then,
Oh, then, oh then,
8
heavily
cresc.
ff
wife, she died, oh then,— My wife, she died, and then I cried To
cresc.
ff
think I was sin-gle a-gain, a-gain.
f
His wife, she died, and then he cried To
f
His wife, she died, and then he cried To


rit. e dim.
pp
think he was sin - gle a - gain, a - gain.
think he was sin - gle a - gain, a - gain.
more brusquely
I
mar-ried an-oth-er,
The
He mar-ried an-oth-er,
He mar-ried an-oth-er,
Vamp


dev - il's grand - moth - er,
I
the dev - il's grand - moth - er,
the dev - il's grand - moth - er,
wish I was sin-gle a - gain!
For when I was sin-gle, my
mon-ey did jin-gle, I wish I was sin-gle a - gain, a-gain
For
For


And I wish I was sin-gle a-
when he was sin-gle, his mon-ey did jin-gle,
when he was sin-gle, his mon-ey did jin-gle,
f
gain, a-gain!
a-
And he real-ly wish-es he was sin-gle a-
And he real-ly wish-es he was sin-gle a-
gain, a-gain, a-gain, a-gain, a-gain, a-gain!
gain, a-gain, a-gain, a-gain, a-gain, a-gain!
gain, a-gain, a-gain, a-gain, a-gain, a-gain!
decresc.

Inter: They tell me you weren't in school last week, Amos _____.

Amos: No suh, Boss. I wasn't in school. I was sick.

Inter: But it was reported that you were at the movies.

Amos: Well you see, it was like this, they was havin' one of those sea going thrillers at the *(name of local movie)*. The motion of a ship always makes me feel unpleasantly, *(reaching hand to mouth)* and there I was in the movie rocking about and— well— Mr. _____ *(sadly)* I jes' wasn't well at all.

Inter: Midnight _____, do you know why Noah took two of each kind of animal into the ark?

Midn't: Why he took two of each kind of animal in his ark?

Inter: Yes, do you know why?

Midn't: Not unless it was because he didn't believe in the story about the stork.

Inter: You are all splendid students I am sure. Who can tell me a well-known date in Roman History?

Snow: *(jumping up)* Ah knows, ah knows!

Inter: Alright, you may tell the ladies and gentlemen a well-known date in Roman History.

Snow: Antony's with Cleopatria.

Inter: Sambo _____, did I not see you standing in front of a circus poster on Main Street, studying the pictures most profoundly?

Sambo: Yas sah, yo' shore did.

Inter: What were you studying; the elephants, the rhinoceros, or the beautiful ladies?

Sambo: *(chuckling)* When I see de rhinos-so-sos and de ladies I did kinda admire dem but it was just what it say dat got me to thinkin'.

Inter: What was that?

Sambo: Well it say, in a sassy kinda way, *(pointing to an imaginary headline)* "Barnum and Bailey's Show" *(or any better known circus locally)* the greatest show on earth, S-E-P-T. 1.

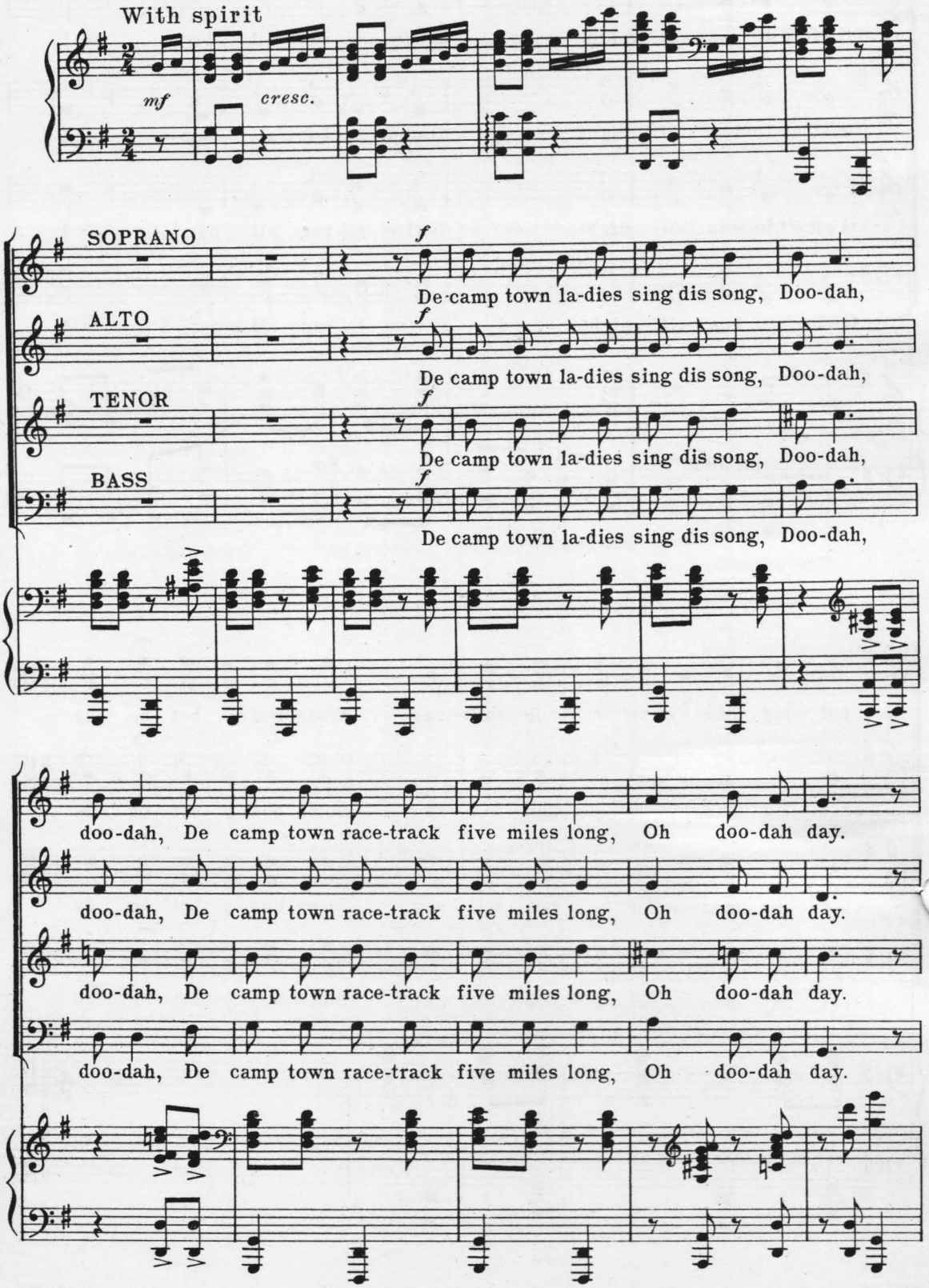
Inter: There was nothing remarkable about that, it simply means that this great circus will appear in our city September First.

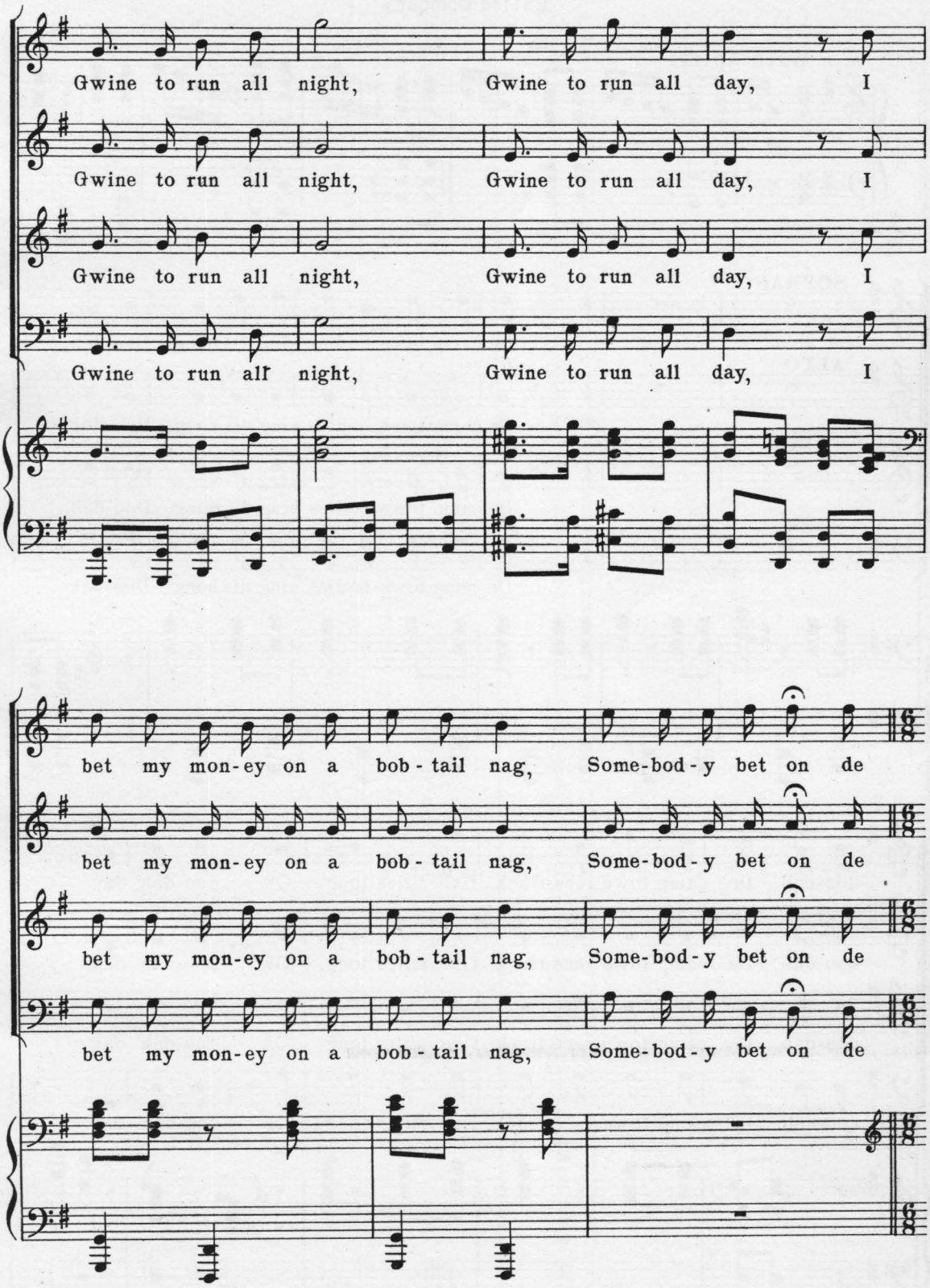
Sambo: Yo' all is wrong Mr. ____! Dat ain't what it means at all, it means dat it's the greatest show on earth 'cept one, "Dusky Clouds."

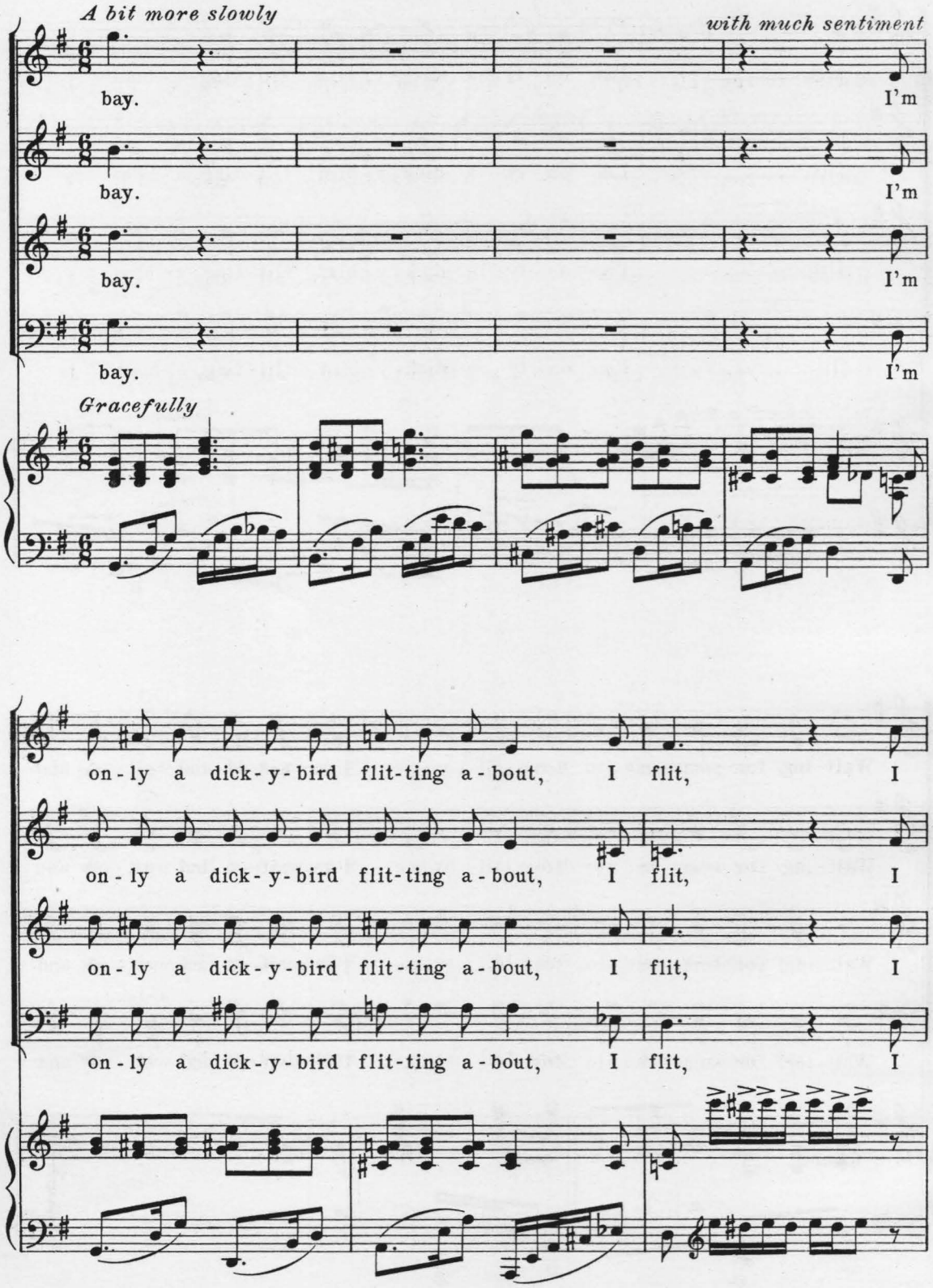
Inter: *(rising)* The Grand Finale by the entire company will bid you a fond adieu. *(as he raises arms the entire company rises in unison.)*

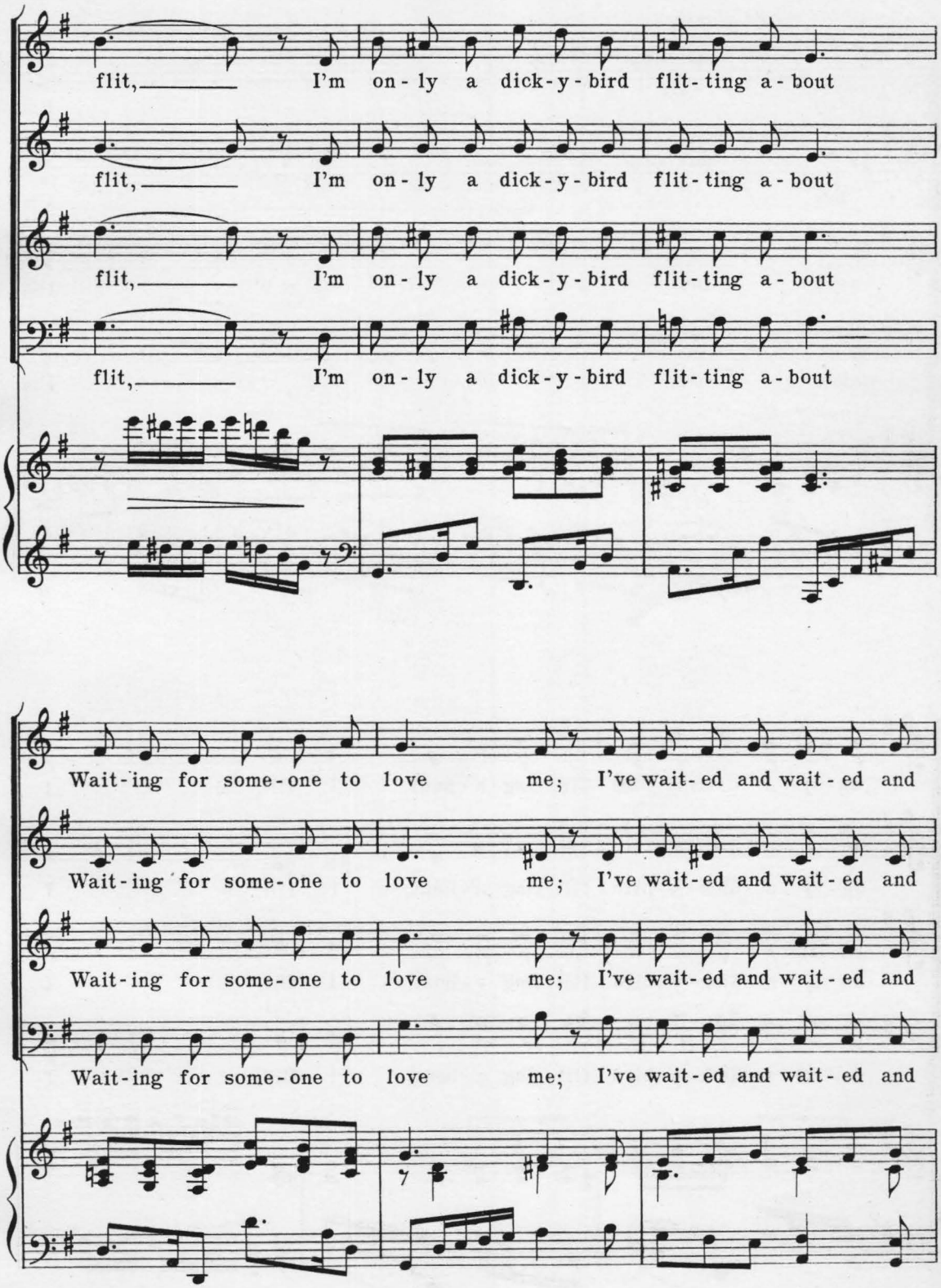
No. 10. Grand Finale

Entire Company




Gwine to run all night, Gwine to run all day, I
Gwine to run all night, Gwine to run all day, I
Gwine to run all night, Gwine to run all day, I
Gwine to run all night, Gwine to run all day, I
bet my mon-ey on a bob-tail nag, Some-bod-y bet on de
bet my mon-ey on a bob-tail nag, Some-bod-y bet on de
bet my mon-ey on a bob-tail nag, Some-bod-y bet on de
bet my mon-ey on a bob-tail nag, Some-bod-y bet on de


A bit more slowly
with much sentiment
bay.
I'm
bay.
I'm
bay.
I'm
bay.
I'm
Gracefully
on-ly a dick-y-bird flit-ting a-bout, I flit, I
on-ly a dick-y-bird flit-ting a-bout, I flit, I
on-ly a dick-y-bird flit-ting a-bout, I flit, I
on-ly a dick-y-bird flit-ting a-bout, I flit, I


flit, I'm on-ly a dick-y-bird flit-ting a-bout
flit, I'm on-ly a dick-y-bird flit-ting a-bout
flit, I'm on-ly a dick-y-bird flit-ting a-bout
flit, I'm on-ly a dick-y-bird flit-ting a-bout
Wait-ing for some-one to love me; I've wait-ed and wait-ed and
Wait-ing for some-one to love me; I've wait-ed and wait-ed and
Wait-ing for some-one to love me; I've wait-ed and wait-ed and
Wait-ing for some-one to love me; I've wait-ed and wait-ed and

wait - - ed, I've wait-ed and wait-ed and wait - ed, For I'm

wait - - ed, I've wait-ed and wait-ed and wait - ed, For I'm

wait - - ed, I've wait-ed and wait-ed and wait - ed, For I'm

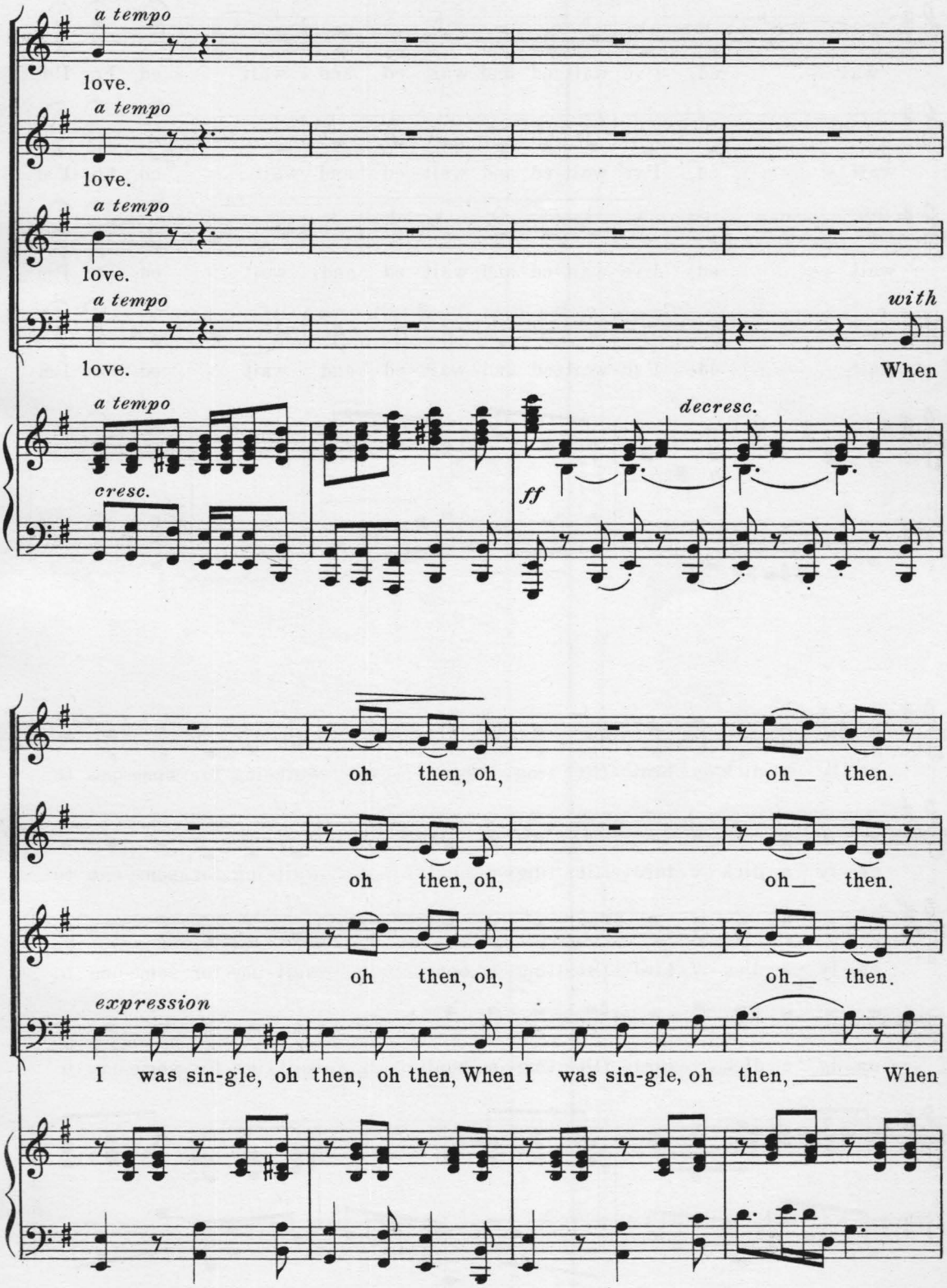
wait - - ed, I've wait-ed and wait-ed and wait - ed, For I'm

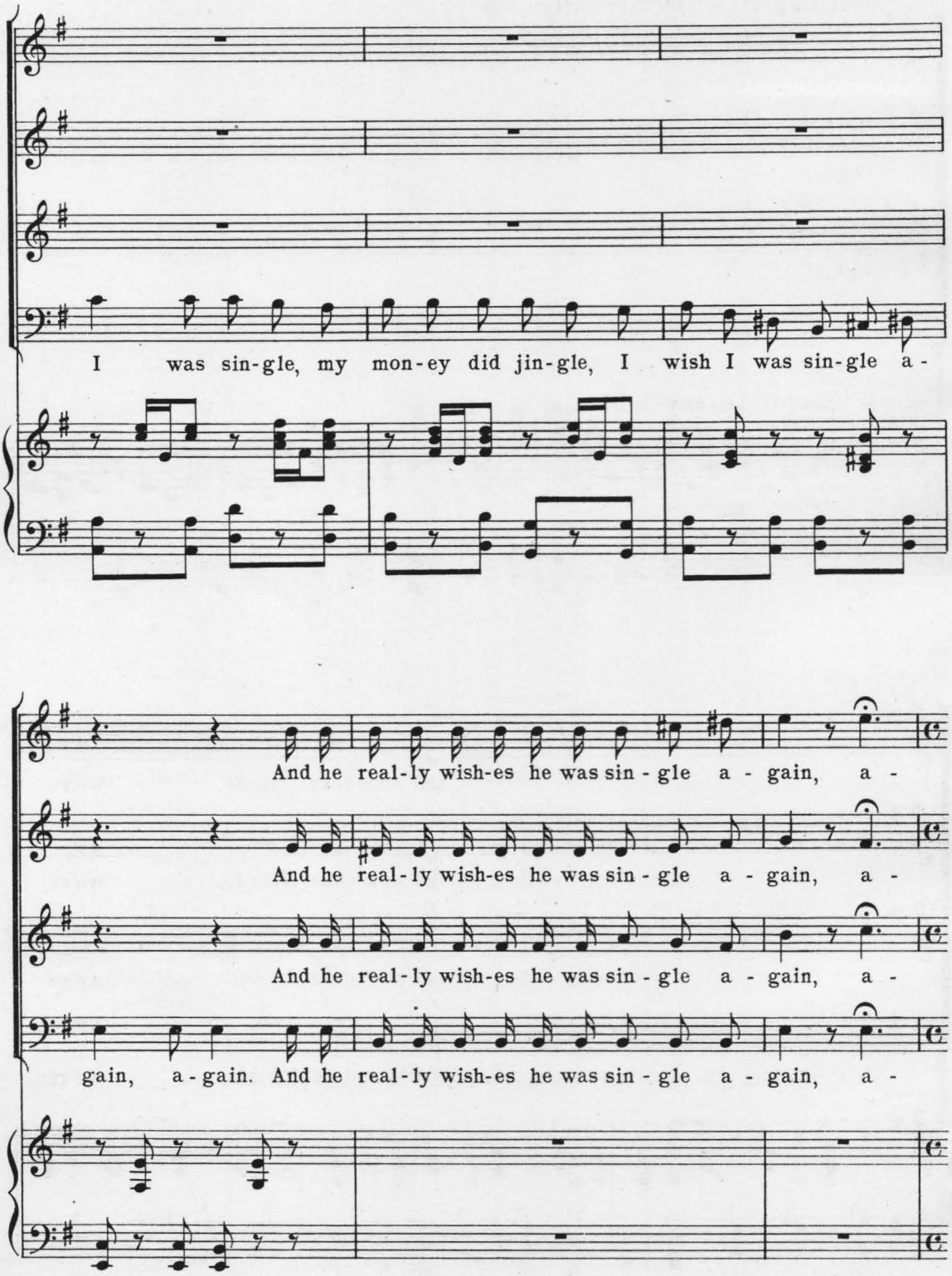
on-ly a dick-y-bird flit-ting a-bout, *rit.* wait-ing for some-one to

on-ly a dick-y-bird flit-ting a-bout, *rit.* wait-ing for some-one to

on-ly a dick-y-bird flit-ting a-bout, *rit.* wait-ing for some-one to

on-ly a dick-y-bird flit-ting a-bout, *rit.* wait-ing for some-one to


a tempo
love.
a tempo
love.
a tempo
love.
a tempo
love.
with
When
a tempo
cresc.
ff
decresc.
oh then, oh, oh then.
oh then, oh, oh then.
oh then, oh, oh then.
expression
I was sin-gle, oh then, oh then, When I was sin-gle, oh then, When


I was sin-gle, my mon-ey did jin-gle, I wish I was sin-gle a-
And he real-ly wish-es he was sin-gle a-gain, a-
And he real-ly wish-es he was sin-gle a-gain, a-
And he real-ly wish-es he was sin-gle a-gain, a-
gain, a-gain. And he real-ly wish-es he was sin-gle a-gain, a-

With spirit– rhythmically

gain!

gain!

gain!

gain!

With spirit– rhythmically

f

f

And now dear friends, we're

f

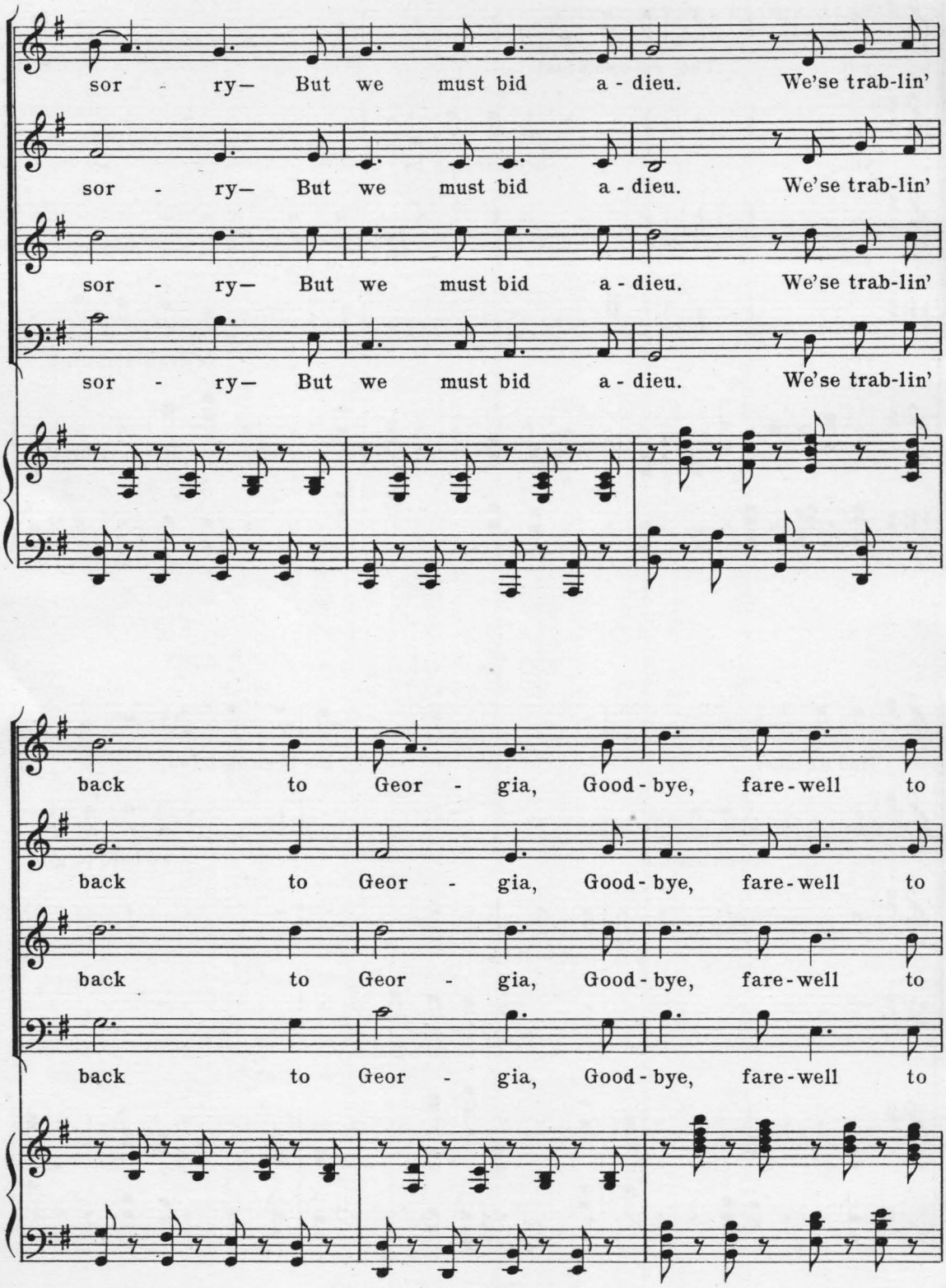
And now dear friends, we're

f

And now dear friends, we're

f

And now dear friends, we're


sor - ry— But we must bid a - dieu. We'se trab-lin'
sor - ry— But we must bid a - dieu. We'se trab-lin'
sor - ry— But we must bid a - dieu. We'se trab-lin'
sor - ry— But we must bid a - dieu. We'se trab-lin'
back to Geor - gia, Good - bye, fare - well to
back to Geor - gia, Good - bye, fare - well to
back to Geor - gia, Good - bye, fare - well to
back to Geor - gia, Good - bye, fare - well to

you; The mo-ments fast We

you; are rac-ing by;

you; The mid-night hour

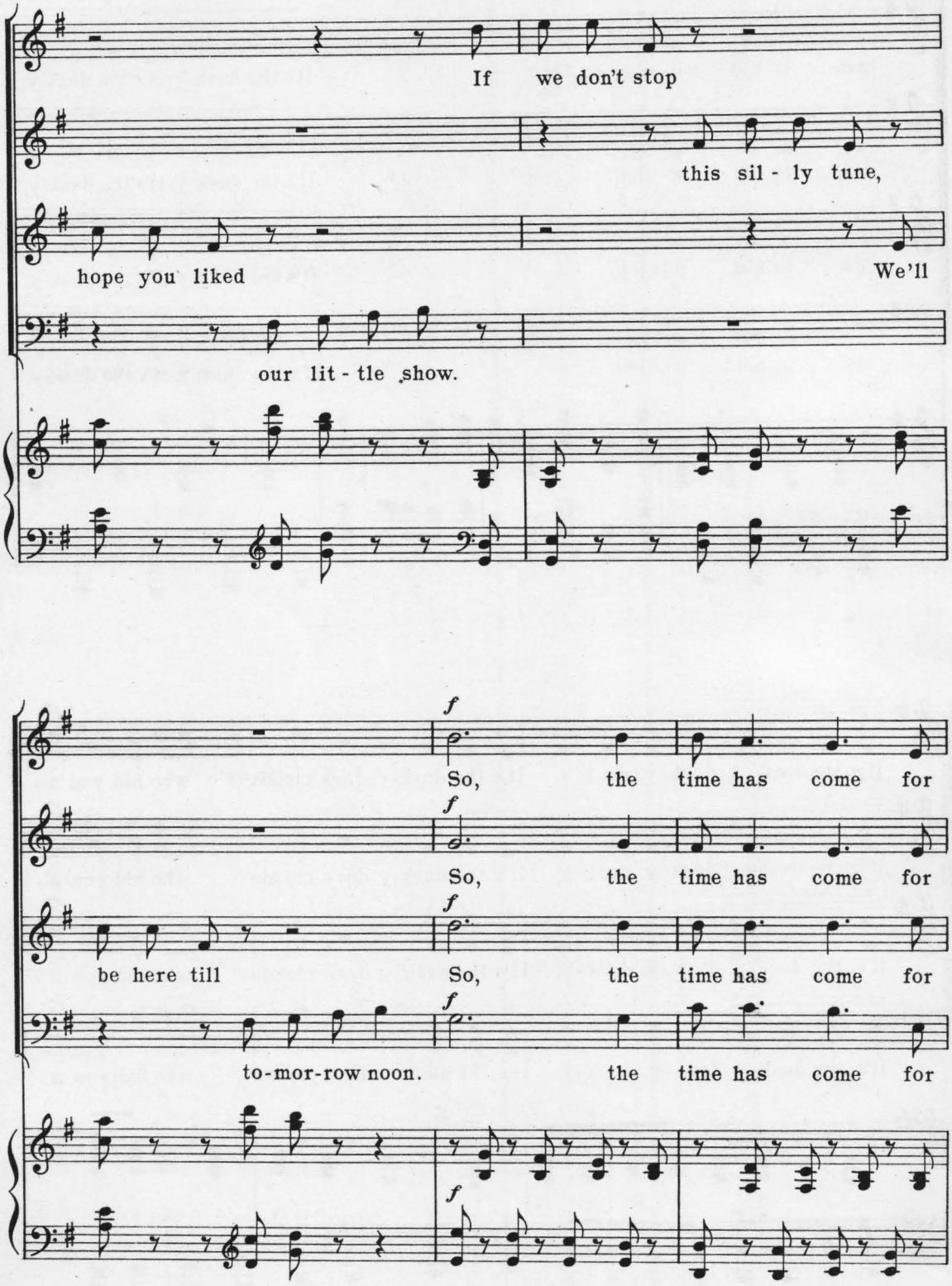
you; is draw-ing nigh.

find we must It's been such fun,

be on our way, we hate to go,

But first we'd like we

to stop and say:


If we don't stop
this sil - ly tune,
hope you liked
We'll
our lit - tle show.
f
So, the time has come for
f
So, the time has come for
f
be here till
So, the time has come for
f
to-mor-row noon.
the time has come for
f

us to bid a-dieu. It's the dusk-y, it's the dusk-y,

us to bid a-dieu. It's the dusk-y, it's the dusk-y,

us to bid a-dieu. It's the dusk-y, it's the dusk-y,

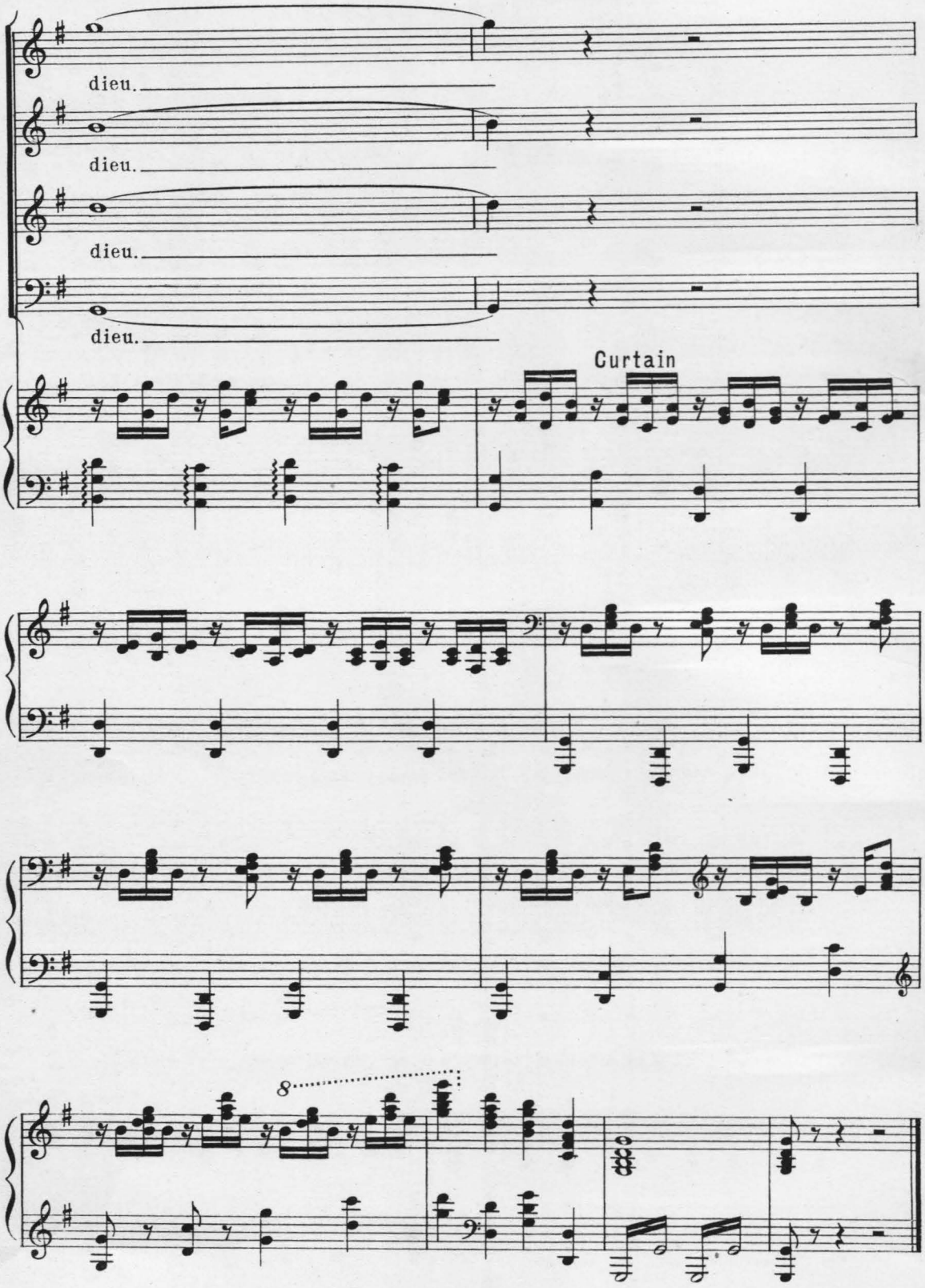
us to bid a-dieu. It's the dusk-y, it's the dusk-y,

it's the dusk-y, dusk-y, dusk-y, It's the dusk-y dark clouds who bid you a-

it's the dusk-y, dusk-y, dusk-y, It's the dusk-y dark clouds who bid you a-

it's the dusk-y, dusk-y, dusk-y, It's the dusk-y dark clouds who bid you a-

it's the dusk-y, dusk-y, dusk-y, It's the dusk-y dark clouds who bid you a-


dieu.
dieu.
dieu.
dieu.
Curtain
8

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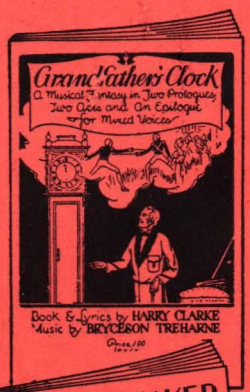

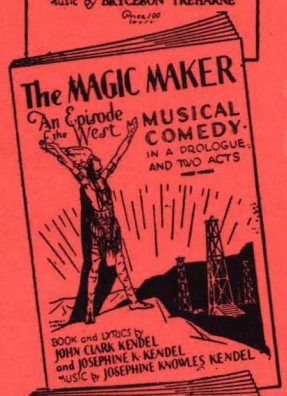

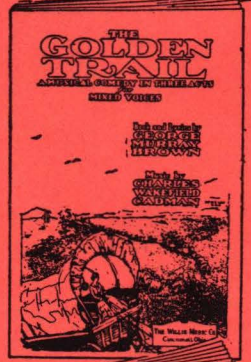

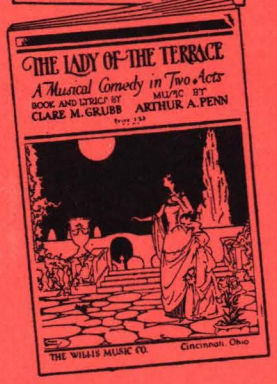

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